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GEORGE BAXTER

THE PICTURE PRINTER

PRINTED IN GREAT BRITAIN
BY THE
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GEORGE BAXTER
THE PICTURE PRINTER
BORN 1804; DIED 1867

GEORGE BAXTER

THE PICTURE PRINTER

BY

C. T. COURTNEY LEWIS

Author of "George Baxter (Colour Printer), his life and work." "The Picture Printer of the XIXth Century." "The Le Blond Book, 1920," and other volumes.

LONDON
SAMPSON LOW, MARSTON AND CO., LTD.

AS THIS VOLUME WAS DRAWING TO ITS CLOSE THEY BROUGHT TO ME A BONNY FACE AND SOME CHUBBY LIMBS, AND CALLED THEM "LITTLE BILL"; SO TO THAT TINY SOUL, WITH ALL A HUSBAND'S GRATITUDE AND FATHER'S LOVE, I HUMBLY DEDICATE THIS BOOK.

THE AUTHOR.

PREFACE.

As time goes on it seems to become evident that the work of George Baxter will interest an increasing number, but that it will appeal more especially to three classes. Firstly, the intellectual and student, who will study it in its various aspects, and puzzle out some of the complexities and difficulties that attend it. Secondly, the æsthetic, who will admire his beautiful colours and workmanship, and seek many of his prints for the adornment of the rooms of his premises; and Thirdly, the collector, who will find much to acquire in the prints in their various states and stages. I think, however, it is quite likely that, just as the stamp collector often limits his activities to this or that portion of the globe, so will the Baxter print collector content himself with some special class of his work; it may be for one, the early work; for another, the Missionary period; and, ultimately, it may be for some the woodcuts and lithographs in black and white.

In this volume I have done my best to assist all these points of view. The thoughtful and the studious will find, I think, in its pages all information brought up to date, all disputed points argued and difficulties explained, nor has the interesting history of the rise in modern times of the Baxter print been overlooked; the dilettante will find guidance as to the most decorative specimens, and the collector, if a tyro, will derive instruction and help in his hobby, or, if more advanced, there is a full description in the Catalogue of every print and every known variety of every print.

But I have had in view something more. I have assumed that the work of this interesting man and the topics with which he deals will be also of interest to him who loves history and literature, and so I have added Baxter's biography as far as it is known, a historical but simple account of the rise and progress of colour printing through the ages, and likewise details of the various individuals and events of the early and mid Victorian times which Baxter illustrated, as well as of

the many interesting persons and societies for whom he worked, and the artists whose pictures he copied. My aim has been an ambitious one, perhaps too ambitious: it is to give some amusement and interest to whomsoever may chance to turn over my pages. This volume, with all its imperfections, I now with great pleasure but some misgivings offer to an indulgent public. I would crave for it, however, a little leniency, because of the difficulties under which it has been written. Instead of the quiet so essential to the compilation of a book of this description I have had many distractions, perhaps inevitable, as I have been at the same time pursuing an active professional career; the click of the typewriter and the clang of the telephone bell have been my constant attendants, and it has only been at intervals, and sometimes long intervals, that I could write it at all. Continuity of thought has never throughout been within my reach.

I should like to see now, from some younger pen, the literary contributions to this subject I have had the good fortune to make, supplemented by the compilation of a full descriptive account and catalogue of the uncoloured work of this master printer.

My task is over, the act is done, and, like the old collector in Chapter I., I must now ring down the curtain. If there are those who would criticize my performance I shall not object: that implies, at least, that they have read my book, and that is an author's greatest compliment. To my readers, critics, and friends I say God bless them every one.

C. T. COURTNEY LEWIS.

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GEORGE BAXTER: THE PICTURE PRINTER

CHAPTER I

The Attraction of the Baxter Print

A VISION

By an Old Collector

Every intellectual effort which calls off the attention from less refined avocations, every liberal study which furnishes an innocent pleasure, is useful, as it is favourable to virtue, and adds to the number of safe indulgences.

Dr. Knox.

By the indulgence of the author of this book, whom I have known long and intimately, I am given pride of place and permitted to relate in this first chapter, for the benefit of all whom it may interest, the great enjoyment which I have for many years past derived from the collection of Baxter prints and the study of all that appertains to them and their creator. I would also express the hope that others may profit by my experience; and I feel sure that when my narrative is finished, my readers will with greater keenness appreciate all the author has to tell them in the rest of this volume.

It is many years ago now—more than I care to recall—since my mother was wont to show me, as I sat on her knee, the contents of the scrap-book which my father (like so many other good folk at that time) had made and the Baxter prints that were therein. I remember she would weave around them many fancies that pleased my childish mind, and I sometimes smile now as I picture how my wondering eyes would follow hers as one by one she invented those maternal and marvellous stories.

As I write now I can see those prints. Time has hallowed the memory of my early days, and I have never lost my affection for the subjects I loved then. My father had, I knew, bought some of them from Baxter's stall at the Great Exhibition of 1851, and others from his stand at the Crystal Palace, Sydenham. Childhood flew rapidly by; I grew to man's estate, married, and became immersed in a profession that claimed most of my time and energy, and that old scrap-book passed from mind. He who had purchased the prints had long since gone to the Great Beyond; the hand that lifted me on her mother lap had vanished, and her voice was still. Domestic sorrows had come, not as single spies but in battalions, and I was alone.

One night I do remember well. The wind was howling high without, whilst I sat within by my own fireside, in the old paternal armchair, dozing—dozing. Suddenly there came to me from out the gloom a vision, it recalled that nursery, that dear mother knee, and those pictures. I could not then remember perfectly the subjects, but the form of " The First Lesson " passed before me very distinctly and the maternal voice seemed to say again, as it had said so long before, " Let us then be up and doing "; whilst another voice like the stern notes of my father echoed, " Don't sit there moping and brooding! Do something! " Could it be a message sent to me by someone departed who knew my needs and what was good for me better than I? Perhaps so,—or perhaps it was only a sudden vivid realization of what a blessed thing occupation is.

Whatever it was, I accepted the advice, and from that day to this I have felt an added interest in life. I have realized something more in it than " the daily round, the common task," for which I am truly thankful.

Having roused myself to wakefulness, I remembered I had the scrap-book somewhere. I hunted high, I hunted low, but could not find it, and I had almost given up the quest, when one night I was reading Rogers' poem of Ginevra, in which the young lady, seeking to hide herself in an old oak chest, is by accident fastened down for ever. I knew I had such a chest; it had also been my father's. Was it possible I might find in it—not, I hoped, the mouldering bones of that fair young bride—but my long-lost friends of childhood's happy days? I sought out that old chest, and there they were in it, the scrap-book and the prints just as my father had fastened them in; and although they bore traces of my infant dirty, and, presumably, sticky fingers of many years before, still they were not bones and they were not mouldering.

"Behold how great a matter a little fire kindleth." I little imagined that this beginning was to originate an interest that was to last so many years. I thought over these prints, and the more I pondered the more I knew there was excellence in them. They seemed to me very pleasing—the colours beautiful, the subjects attractive, the register perfect and the detail excellent. I was a lover of beautiful colours. I knew enough of printing to appreciate what register was; I had had experience sufficient of other prints to feel sure that here was something different from most mechanically-produced pictures. It was surelv worth while, I thought, to learn more about them. When, where, and how were they produced, what sort of a man was Baxter, and under what conditions did he create them? I would find out.

Yes, but how, and from whom? Who knew anything about him or his work? His day was over, his name nearly forgotten. I inquired of everyone of whom I thought I could gain any knowledge, but they who could give it were very few, and colour printers by profession fewest of all. There were no books on the subject, and I soon realized that what I wanted to know I must find out for myself.

Then I wondered if my first impressions were right and if his prints were really worth keeping and adding to. I fell into a contemplative mood, and pondered over why people do collect, not simply because in all cases the things sought after were beautiful—the æsthetic sense is

not sufficient explanation for that—nor simply because of rarity, or the world would be more full than it is of odd subjects. But still, there is, I knew, in mankind a strange and very general propensity to be always acquiring, to possess something that others do not. This, I thought, did not specially apply to me; but—assuming Baxter's work to be such as to merit it—to be well acquainted with the life's labours of one who had given to the world something unique, interesting, and withal attractive, to have a thorough knowledge of where, when, and how he came to do it, to enter into the history and spirit of his time, to be an expert on his work, and to possess a specimen of every print he produced, to watch through them the evolution of the process and to attain a knowledge of all the various methods of printing pictures, did seem to appeal to me.

Simultaneously I started to learn and to collect, though neither was at all easy in those days. Gradually I made progress. I explored the British Museum library to see all books I could find with Baxter illustrations; the newspaper room there to search for contemporary advertisements and announcements, of which I discovered many; and the print room to examine the specimens housed within its walls. As my information increased, so did my interest. The Patent Office was visited to see the original specification and the prints lodged on the application for the patent in 1835, as well as to search for any other inventions in relation to colour printing or allied subjects about that time. The record of the motion to the Privy Council Baxter made in 1849 to renew his patent was also seen, including the notes of the evidence given and the judgment of the learned judges, one of whom was Lord Brougham, with whom the famous colour printer became closely associated; and the bankruptcy court was visited to inspect the sad record of Baxter's insolvency in 1865. Every book, journal, catalogue, print, or document, modern or more remote, having any reference to the subject was collected, read, inspected, and noted.

Thus material was obtained for reflection and study, and several conclusions were already coming to me as a result of my investigations. It was abundantly clear already that Baxter's work must be divided into two classes (1) that before the patent and (2) that after; the one before being a revival, and that after an invention. It was

plain he was not only a fine printer and artist, but a man who in his time, by his perseverance and genius, had established for himself a very considerable position—at first as a pioneer and a reviver of an almost lost art and afterwards as the inventor of an entirely new process which held the field for many years. I said to myself: "It may be the present-day worker by the three-colour process and by chromolithography has no more in common with the art of George Baxter than he has with that of Bartolozzi, Valentine Green, the Wards, John Raphael Smith, and the other eminent printers of the late eighteenth century, but in time, for their beauty and ingenuity, Baxter's prints will be sought after—as theirs have been—by the collector and studied by the expert; and it is not impossible, as colour printing becomes more and more a recognised art, there may even be some reversion to his method. For whatever might be its defects as regards expedition and economy, better gradations and depths of colour could be obtained by it than by the three-colour process and more wealth of detail than by chromolithography."

I found in the period about 1893 that the name and fame of Baxter were awakening from a long sleep, but there was a tendency by some to dismiss him as "the inventor of a process" or as "the patentee of an art that was lost." I mentioned this one day to a distinguished connoisseur in whom I had confidence. "Ah, yes," he said, "but what beautiful little things they are!" I felt by these words a new inspiration and strengthened confidence. That it was a process, and that Baxter obtained a patent for it there was no doubt. I knew the art could hardly be practised to-day with commercial success, but I did not think the art was lost, though some details of it, like his mixing of his inks, might be so. But although it is not lost, who is there, I thought, that will undertake to produce a Baxter print?—not merely a print by the Baxter process—now that Baxter's artistic powers, experienced skill, and meticulous care are not available. Baxter's genius is necessary to produce the Baxter print; but commercialism supervened and other processes more expeditious and cheaper prevailed,

and in the end his art succumbed to the very method that all his life he had purposely neglected as being unequal to the productions of his ambition—that of chromolithography. Better by far surely a beautiful mechanically-produced picture than one that is ugly and obtained by other means.

I learnt that Baxter, brought up a practical printer, and, having other fields of lucrative employment open to him, after dabbling in sketching and lithography, had then become a wood engraver of note and had abandoned everything else to pursue that art. I knew also that Bewick had revived wood engraving and raised it to a position it had never before held in this country. Yet Bewick also believed in the future of colour printing from wood blocks, and inspired young Baxter with this belief. I knew that Baxter then soon abandoned his wood engraving, and carried on in colour the work Bewick had so well done in black and white, and by the same method. Baxter thus, like Bewick, obtained a reputation and leaves a name in history as an exponent of an art he had never learnt.

Then I considered what Baxter sought to attain. I found his objects were three-fold—merit, cheapness, and the imitation by mechanical means of an oil painting. But he was so hampered by the wood block tradition derived from Bewick that he could not attain his end until he adopted other means. Then he joined the method of plate printing to the ancient art of the chiaroscurists, and having improved his inks he took out a patent.

The history of printing inks I found to be long and complicated; but these preliminary facts being appreciated, the study of his work grew in interest, and one was able to note the evolution from the crudest of coloured woodcuts to the most perfect copy of an oil painting.

I had collected a goodly number of his prints, and I began to classify and arrange them and to get as far as possible into his mind and see his delineations as he saw them. This was not an easy task, for his was an age of which most of us are ignorant, because it is not ancient enough to be in the history books nor modern enough to be remembered by most of those now living. I found from first to last his subjects were particularly interesting and largely topical, and that

during the thirty years of his career he was such a pictorial historian of his time that there were few prominent persons, memorable places, or noteworthy events that he did not perpetuate. Speaking generally, he was a man whose powers were so extensive and varied that he could not fail to be an object of interest to the student or intelligent inquirer, as well as to the collector and expert.

But what appeared to me so extraordinary was that so few realized at the time Baxter's great achievement, which was that he was able first to print good pictures in their proper colours from wood blocks alone—which was a thing only two before him had done, and that imperfectly—and secondly that no one previous to him had produced a picture in natural colours from the combination of wood and metal.

I found his subjects took us back to the last days of King William IV., who died June 20th, 1837, and through the early and middle periods of good Queen Victoria's reign, and that there were many portraits of her and of the Prince Consort and also of King Edward VII and his sister the Princess Royal, afterwards Empress Frederick. One of the " Peacemaker " depicts him as a little boy at Osborne, where he is shown habited in sailor costume and is seen jumping from a boat and getting his feet nicely wet, to the terror of the " old salt " deputed to look after him. Another portrait shows him resplendent in his first uniform as a Colonel in the British Army, to which he had been recently appointed on attaining his regal majority; and he is shown wearing the Order of the Garter, presented to him on his birthday. There were also, I found, portraits of other distinguished persons of those days, amongst them Jenny Lind, the great vocalist, of whom there are two excellent representations, one being as " The Daughter of the Regiment " (one of her favourite characters) ; and in the other she is " Comin' Through the Rye." Others were those of the Rev. Wm. Knibb, the Baptist teacher, missionary, and abolitionist of Jamaica; of Robert Moffat, the African pioneer and missionary—and father-in-law of Livingstone; of the Crown Prince Frederick of Prussia and his bride at the time of their marriage in 1858 (the Crown Princess being the eldest daughter of Queen Victoria and the first of her daughters to be married) ; also of Napoleon III. and his beautiful consort Eugénie as

they were at the brilliant period of the Third Empire in France; of Wellington, whose portrait and whose elaborate funeral are depicted; and of Peel, the Corn Law repealer. Other interesting events and persons are the Royal visit by Queen Victoria and the Prince Consort to Louis Philippe at the Chateau d'Eu, France, in 1843, and to Ireland in 1849, which was the first time King Edward VII. went there. We see the opera and the ballet with the great stars of that day, Taglioni, Grisi, and Lucille Grahn; and we can take a world tour and see many castles, abbeys, and other buildings, ruins, lakes, and rivers, and note the changes that have occurred since then. For instance, the old chain pier at Brighton that Baxter depicted has been swept away; Stolzenfels on the Rhine is much altered since Queen Victoria heard Jenny Lind sing there in 1845; the Temples of Philæ in Egypt are now submerged by the great Nile dam; the Lake of Lucerne had not then the palatial buildings round it that it has now, nor the homes of Queen Victoria of Balmoral Castle and Osborne the additions made since their purchase. Southsea had not then the Clarence Pier, nor the Crystal Palace its towers. Claremont was at one time the home and place of retirement of King Louis Philippe (who died there). The Dripping Well and Lovers' Seat, Hastings, are not now quite so fashionable as then.

As a chronicler of State events, Baxter stands out pre-eminently. There is his Coronation of Queen Victoria with its array of some two hundred portraits, and the opening by that gracious sovereign of her first Parliament; the launch by her at Woolwich of the Trafalgar, the last wooden man-of-war; and the opening of the Great Exhibition in Hyde Park in 1851 which became the Crystal Palace in 1854.

Of more painful or serious events we could point to the wrecks of the Reliance, the tea ship, off France in 1843, and the Tanjore struck by lightning off Ceylon, as well as to a number of prints illustrative of the stirring times of early missionary enterprise, including the landing of the missionaries at Taranaki in the endeavour to teach the natives of New Zealand by the Wesleyan Missionary Society; the baptism of some hundreds of persons in Jamaica according to the tenets of the Baptists; the dethronement of Queen Pomare at Otaheite as the

culmination in that island of the struggle between Protestants under Great Britain and Roman Catholics under France; also mission scenes in India, China, Madagascar, and Greece. In this series, too, which brings before us so vividly to-day the exciting events of that era of pioneer work, we see also the departure from Gravesend in 1838 of the distinguished emissary of the London Missionary Society, the Rev. John Williams, his reception at Tanna in the South Seas, his first interview with the natives of Erromanga (an island of the New Hebrides), and then we witness his murder there by them together with his companion, Mr. Harris, in 1839. We also get a glimpse of Moffat in his far-away home in Africa, at Kuruman.

The scene shifts to the Crimean War; incidents shown by Baxter include "The Soldier's Farewell," a "Review of the British Fleet" as it then was, long before Dreadnoughts and submarine monsters were built; the military camp and evolutions at Chobham, with the troops in their then uniforms, formed "in square"; the bombardment of Sebastopol, and portraits of the "Allied Sovereigns"; and then following we are shown the heroes of India at the time of the Mutiny. Other prints carry us away to Australia in 1853, when the gold fever was at its height; from there to the Arctic regions in the search for Franklin, and to Switzerland during the early ascents of Mont Blanc made popular at the time by the lectures of Albert Smith. Many another topical event of his time Baxter has left behind him for us to contemplate to-day.

I found also that Baxter formed some very interesting business relationships. Foremost amongst these, perhaps, was his joint venture with Robert Mudie, who was born in 1777 and died in 1842. A working man originally, Mudie devoted a great deal of his scanty leisure to study and became a master at a school, then Professor of Gaelic—of which, however, he knew very little—then teacher of drawing at Inverness Academy. In 1820 he came to London and became reporter to the *Morning Chronicle* and editor of the *Sunday Times*. He wrote a history of Hampshire, which proved to be about as accurate as his knowledge of Gaelic, and it was a failure. How Baxter came to know him or how he came to illustrate Mudie's books history does not record,

but it was in his volume of " The Feathered Tribes " that Baxter got his chance, for it was the first volume to be illustrated by his (then) new process of printing coloured illustrations, and it was in reviewing this volume that Baxter received his first Press notice for it, viz., by *The Athenæum* of March 22nd, 1834. It is in the preface of this volume that the connecting link between Baxter and Bewick can be clearly traced. Mudie published a good many books and Baxter illustrated most of them between 1834 and 1840, and this partnership forms one of the epochs of Baxter's career. Baxter's connection, too, with John Snow, the publisher for the London Missionary Society, was interesting, and forms another epoch.

A consideration of Baxter's life also brought me into touch with the career of that great legal luminary reformer and philanthropist, Lord Brougham, for I found the two came into contact at several points. Baxter likewise illustrated many of the pioneer children's books written by that little band of pure-minded women so conspicuous in the pre-Victorian and early Victorian times, of which the names of Mrs. Margaret Fraser Tytler, Mrs. Sherwood, Mary Howitt, Eliza Cook, Mary Elliott, Mrs. Paxton, Mrs. Barbould, Emma Roberts, Mary Ann Neale, and Mary Russell Mitford, are examples.

There is also his connection with that extraordinary personality Jullien, of musical fame, who was born in France in 1812. Baxter illustrated many of the outside covers of the music he wrote and which Jullien's firm published. This once-popular musican died on March 14th, 1860, in a lunatic asylum in France, but he was in his day the first of his kind to realize the value of being topical. He left France to avoid his creditors and came to London and established promenade concerts. Each year he wrote a fresh set of quadrilles or a new polka, which latter dance was introduced into London in 1842 and attained such popularity that it not only became the predominant dance but articles of various kinds were named after it. Each piece of music dealt with a matter prominent at the moment. Jullien was more famous, however, as a conductor than a composer. He dressed and acted the part. His coat on his portly form was thrown open to display an elaborate and gorgeous white waist-

coat and embroidered shirt front, the extraordinary wrist-bands being turned back over his cuffs. His ordinary bâton he considered not good enough for Beethoven pieces, and he had a special one of ivory, bedecked with jewels, brought to him on a salver with a new pair of white gloves as he reclined in his wonderful crimson and gold chair. He went to America in 1854, but returned to London, and then went to Paris, where he was arrested for debt and put in prison. He left a great reputation behind when in 1858 he left London for ever, and Baxter's connection with him ceased.

Then, too, how intimately was Baxter connected with the demand prevalent at that time for illustrated pocket-books, needle-boxes, Xmas books, and scrap-books, for which purpose so many of his prints were designed.

He has also perpetuated scenes relating not only to the Exhibition of 1851 in Hyde Park, that great landmark in our commercial history, and that of 1854 at Sydenham, whither it was removed, but also of that in New York in 1853. His gems show us many of the statues exhibited, and in America, and England too, he was identified with the Anti-Slavery movement.

If his labours did no more than interest us in various other books he illustrated, whether it be the *Narrative of Missionary Enterprises* published in 1837 by the Rev. Jno. Williams or the *Missionary Labours and Scenes in Southern Africa* by the Rev. Robert Moffat published in 1842, the interesting volumes by Robert Mudie, to which I have before referred, the decorative *History of the Orders of Knighthood* by Sir N. Harris Nicolas, or the beautiful and ever-popular *Cabinet of Paintings* published in the year of Queen Victoria's accession, there are those—especially having regard to the events that have happened in the intervening years—who would be interested in these new outlooks on the moving world. So in the collection of Baxter's prints do we pass from person to person, from place to place, from clime to clime, from one stirring event to another, and increase our historical, geographical, antiquarian, biographical and topographical knowledge, as well as exercise our critical and artistic faculties, and more fully realize the thoughts that were then in men's minds and the way they shaped themselves and the consequences that have flowed from those events.

Efficient as we may think Baxter upon consideration of the merits of his work alone, and interesting as we may find the subjects of his prints, our admiration for him is intensified as we realize the difficult transitional period in which he lived and the obstacles, technical and financial, with which he had to contend. The more we study his work the more we wonder that he was able, under the circumstances, in so short a space of time and with so little to guide him, to carry colour printing so far beyond the point at which he found it.

Nor must we in the least degree depreciate his work because it was a " process." Listen to Mr. Hamerton in his book *Etchings and Etchers*:—" Readers may think that processes do not concern them, and so skip this part of the book. But the truth is that ' processes ' concern everyone who cares about art or ever talks about it. No one can speak with justice of the merits of any artist unless he clearly understands and always takes into consideration the technical conditions under which the artist has worked. No one who is aware how closely the nature of processes is involved in all that is best and highest in the fine arts can think of the general ignorance of them without regret and a desire to help in removing them."

The intelligent comprehension of this part of the subject involves a consideration of the whole art of colour printing in general. We must fully understand the operations of Baxter's predecessors, how they produced their prints and whether they worked with wood blocks or metal plates, or a combination, and the ages and countries in which they lived and whether their prints were in the sombre bistre, sepia, or green of the chiaroscurists or in the colours of nature. Baxter's work represents a particular historic epoch.

The lover of biography, too, may study Baxter's character with interest, for although in his financial failure he faithfully followed many of the great printers before him, such as John Baptist Jackson, Jacques Christoph Le Blon, William Wynn Ryland, and Francesco Bartolozzi—all of whom, as well as Baxter, ended their existence in bankruptcy or poverty—still, in many aspects his own career was eventful and forceful. If struggling, it was always interesting. I do not know where to look for a man who could

do so many artistic things. To find him we must perhaps go back to the days of Albert Dürer and Michael Angelo. They may have been more powerful in their conceptions, but I doubt if they were more versatile.

Again, for those fond of research there is a field open. Our present knowledge might be increased by a thorough inspection of the newspapers and other journals of Baxter's day, since these sources might furnish information that is still wanting. There are prints he advertised his intention to publish of which no specimen has yet been found. Any complete catalogue of his prints, too, that could be discovered might throw light on some points of doubt. There are still many enigmas not yet solved, and possibly some hitherto early and as yet unknown book illustrations lurking in obscure works await the coming of the patient investigator, to say nothing of the numerous varieties of the same print, different only in many cases in some very small particulars, which are continually being discovered.

At present, although prices have appreciated of recent years, the collector need not be a rich man. One of moderate means will be able to spare from time to time the comparatively small amounts needed, and in a few years he will have secured many excellent examples. Moreover, he will then have the satisfaction of knowing that he has not been gathering puerile things that have no attraction in themselves—merely the craze of the hour—for Baxter prints have been steadily growing in public estimation and in value for thirty years, and are destined yet, probably, to take a very much higher position as things of beauty which are, as we know, joys for ever and will never pass into nothingness.

Not only can the whole of Baxter's work be collected—which is a more heroic effort than that needed for the possession of fine specimens of a few—but often different stages of the same may be obtained, ranging from the first pull from the plate when the print is, as a rule, an excellent mezzotint or aquatint in one or other of the various tints he used, on through all the different stages to the finished print, thus showing the evolution of it and the various colours he used.

It is also interesting to collect and place side by side prints produced from many of Baxter's plates after his death by his former

Licensee, Abraham Le Blond. Both were fine printers, and the results obtained from the same plates and blocks by the two men can thus be compared.

Arising out of Baxter's work many questions arise, such as:—

Why did he so often make alterations in his plates?

Why did he place fantastic figures on his plates, often quite out of place?

Why did he sign some plates and not others?

Why did he sometimes use mezzotint for his plates and at other times aquatint?

How many of his plates, if any, did he himself engrave?

Why did he sometimes use wood and sometimes zinc and other metals for his blocks?

To what extent did he make his own blocks?

Why did he use various seals for his mounts and sometimes use no seal at all?

Why did he use so many different letterings?

To whom did he grant licenses to work his process, either here or abroad?

Some of these questions, and others, time has elucidated. Others are not yet solved, and many things yet await the researches of a patient and diligent student. There is always something new, something interesting, something worthy of consideration and discussion arising about Baxter.

To-day it is perceived that his Art, in addition to being beautiful, was conscientious and painstaking in execution, novel, pleasing, and pure; and so it is receiving a generous meed of recognition in many parts of the earth. The discerning student or collector, instead of speedily growing tired of the quest, pursues it with added zeal as his knowledge widens and accumulates; and whilst the critical expert on the one hand analyses the work and discusses Baxter's means of obtaining his results, the collector on the other loves to roam into out-of-the-way paths and see what hidden stores reward his diligence.

Baxter print-collecting is a hobby with a limit, and in this respect is unlike stamp-collecting, which is endless. Baxter prints can be used for the adornment of rooms, but for this purpose postage stamps

would be no great success. Prints, too, are neither as fragile as china or glass—such matters of terror to the parlour-maid—nor as expensive as Old Masters. Many do not want a hobby; many do. To both I say: Try Baxter print-collecting. It is terminable, yet as better prints are secured sufficiently interminable to be always interesting, and money laid out is not wasted but invested, and will probably bear fruit a hundredfold. For most assuredly top prices have not yet been reached.

And as I sat again in the old armchair one night, many years after the vision appeared, pondering on all that had happened since, I must have dozed once more, for it seemed to come again and say to me: "You have earned the reward of your diligence, for in the goodwill of many friends in this and other lands your profit is great. Speak yet once more to the brethren, and then age will bid you rest; but in your retirement there will always be for you a bond of interest and subject of friendly discourse for all your declining days. *Labor ipse voluptas.* I shall return no more. Farewell."

No one has ever chided me for loving that old armchair in which I dozed the nights the vision came. I still have it, treasure it, and keep it for the days, few or many, that are to come. I would not for worlds drive away the memory of that vision, and I doubt not it will abide with me always.

I have nearly done. My story, like my life, draws to its close. I have by the goodwill of the author strutted a little time on the stage, and now must go. The old collector, like the vision, will return no more.

The play is done, the curtain drops,
Slow falling to the prompter's bell;
A moment yet the actor stops,
And looks around to say farewell.
It is an irksome word and task,
And when he's laughed and said his say
He shews, as he removes the mask,
A face that's anything but gay.

THACKERAY.

CHAPTER II

Baxter's Place in the World of Colour Printing

Order is Heaven's first law, and this confest.
Some are and must be greater than the rest.

Pope.

The old collector having in the previous chapter been led away in his enthusiasm for his subject to discuss it at much greater length than we had anticipated, and he having explained to us how through some mysterious visitor who came to him and expatiated on the beneficent effects of work, he had become an ardent collector and student, and the pleasure it had brought him, we will now pass from the baseless fabric of this vision to something more solid, and examine into and define the exact position, as a colour printer, that the man filled who is to occupy our thoughts in the rest of this volume.

Travel enlightens the mind, and so we will take a voyage through the past, and examine shortly what was done by the workers in the graphic arts before Baxter's day. In many places the way will be obscure and the light dim.

For want of space we cannot go minutely into the history of calico printing, the manufacture of playing cards, wall papers, printing inks or paper, or the various modes of engraving; each would require a volume of its own though each is a component part of the great subject of colour printing. Although it will be necessary to indicate a few of the countries in which the art originated or flourished, and the names of some of the pioneers or inventors who helped to establish it, we cannot enter into a history of the wonderful Japanese colour prints, nor into an argument as to whether there was, or was not, in some remote days in China, Korea, or Bagdad in the days of Haroun al Raschid and the Arabian Nights as some aver, any method of mechanically transferring a coloured picture to papyrus, vellum, paper or other substance. We must confine ourselves to Europe.

Colour printing seems to be one method of expression of the desire man has always had to represent in some semblance of the colours of nature the animate and inanimate objects he sees around him. Other methods of expression were the tomb paintings and on the mummy cases of the Egyptians, on the Greek, Etruscan, and other vases, and in Roman mosaics and frescoes; but the first indication in Europe in the form of colour printing, appears about the middle of the fifteenth century. That was, in many ways, an ignorant and a barbarous age, and there was not much in it that was civilized as we know civilization now, but there was one thing they could do, and that was, without the aid of machinery, produce most beautiful books. The leather bindings are models to-day, the text was beautifully written by the scribes, and the coloured parts equally well illuminated by the illuminators or rubricators. These books were mostly missals or horæ of the Roman Catholic Church, or Books on Heraldry.

The initial letters of chapters in books even to-day are often larger and different in colour to the body of the text, and are frequently accompanied by some design. It was initial letters to chapters of this description that originated colour printing in Europe. All colour printing may be divided, as Cæsar divided Gaul, into three parts: It is produced from wood, from metal, or from stone. That is to say, it is either in cameo, in intaglio, or planographic. Ruskin observed of the first two, " In metal work you cut ditches, fill them with ink, and press your paper into them. In wood engraving, you leave ridges, rub the tops of them with ink, and stamp them on your paper."

From stone there is neither block nor plate, cameo nor intaglio, all is planographic or on the level.

Printing from wood blocks, and engraving from a plate, are both very ancient, but colour printing from any of them is not, and never has been easy. Wood, although durable, warps and cracks; and many metals on the other hand expand and contract, as does paper. For this reason, if no other, there is a tendency to get the print " out of register." That is, that the colours do not exactly fit into the spaces assigned to them. In every process there are many manipulative difficulties which can only be overcome by practice, aptitude, and patience.

Lithography is much more modern, and is produced by the antipathy of water and grease, and the power of stone to absorb water. Grease is attracted by grease, but will not lie on wet surfaces.

With these preliminary remarks we will return to the fifteenth century, and endeavour to trace the history of printing in colours from wood blocks.

In 1438 John Gutenberg, at Mainz, established the first press for printing from moveable types, which were made of wood. Probably the moveable type was an evolution of the woodcut, which is more ancient.

There were, at this time, certain books in which the whole page type and illustrations were printed from one wood block. Some say these " block books " preceded the moveable types, and were a step in the evolution of them; others deny this, and say the block book was a species of stereotype.

Knowledge was then getting to be more diffused, and was ceasing to be the monopoly of the religious houses. Books were in increasing demand, and paper was being more and more used instead of vellum. Now, when the printers saw that they were able mechanically to produce the work of the scribes, they naturally thought that they could also produce the work of the illuminators. Thus, in 1456, we get their first attempt in the publication at Mainz of the Mazarin Bible, in which the " rubrics " or directions to the clergy are printed in red. From this point we will begin our journey. In 1457 there appeared from the same press the great Psalter, printed by Faust & Schœffer, the successors of Gutenberg. This is the first printed book which contains the printers' names and a precise date, and the large capital letters of it are printed in two colours, red and blue, as a design, and in imitation of the large ornamental letters found in the old manuscripts. Faust & Schœffer's presswork and inks were of a superior quality, and their Psalter would rank even to-day as very fine presswork. Some of the ornamental letters, the " B " at the commencement of the first Psalm, for instance, are so well printed that pressmen in this year of grace would be baffled in any attempt to imitate them. The inks have preserved their richness and brilliancy of colour for over four hundred and sixty years. We know these coloured parts were printed with wood

blocks, but exactly how cannot be said with certainty. This Psalter, of which very few copies now exist, is a very choice rarity, and realises when sold several thousands of pounds.

In 1462 Mainz was sacked, and therefore we cannot expect, and do not get, any further attempts from that direction.

It took nearly thirty years to get the next advance, and when it came we find it in Venice by Erhard Ratdolt, who in 1485 produced an astronomical design from wood blocks in red, black, and yellow, and about the same time Jean du Pré, at Paris, printed a Horæ, or Book of Hours, and there were a few more experiments made.

It is as easy to print in one colour as another provided you can get the inks, but printing in several colours is a much more difficult proposition than printing in one. And it apparently proved then, as it does to-day—and for the same reasons—too expensive, and so it ceased. In the later books of this period the initial letters are again coloured by hand, and poor things they are compared with the Psalter of 1457 and the previous manuscript books.

Now the scene of action shifts to England. Caxton set up his printing press at Westminster about 1477. No work in colours is known there, but in 1486 *The Book of St. Albans* was printed in that city. It was a book on heraldry, and some parts of it are in four colours, all from wood blocks—black, red, blue, and brown. There is also a yellow, but that appears to be hand done. Produced by an unknown schoolmaster, the book was the first attempt at printing in colours in England, and the last for some two hundred and forty years.

Now we come to the sixteenth century, the age of Holbein, Albert Dürer, Lucas Cranach, Titian, Raphael, Leonardo da Vinci, Michael Angelo, Burgmair, Parmeggiano, and other great painters. These men were in the habit of making studies for their paintings in one colour only, in bistre, sepia, or other sombre tints, using white or darker tints for the high lights or shades. What the printers of that age—usually called the chiaroscurists—sought to do was to reproduce mechanically and by means of wood blocks these studies of the Masters, and they did them in the same colours and shades as the originals. So, be it observed, there was not in them any attempt at imitating the proper colours of nature.

The earliest of these " chiaroscuros "—for so they are called—are usually ascribed to Ugo da Carpi, an Italian, in about 1508 to 1510, who is supposed to have been the inventor. Thus, although the invention of printing in colours from two blocks originated in Germany, the first application of it to the imitation of drawings comes from Italy.

" Chiaroscuro " is derived from two Italian words, chiaro and oscuro, meaning light and shade. These prints, therefore, are the first attempts to get light and shade or " chiaroscuro " effects into coloured pictures, which is a very difficult thing, but they do not pretend to be in any sense coloured pictures as we should understand them to-day.

There was generally a key or foundation block to them, supplemented by three or four tint blocks, but in many instances they did not engrave an outline, but produced their imitation of the drawing by gradation of tints, the termination of the tint becoming the determination of the subject, and the different depths produced the draperies and shaded parts. The high lights were obtained by white.

Oil inks were probably used, but none of these prints are really very attractive pictures. In addition to their chiaroscuro effects, they are the earliest examples of what is known as compound printing, or colour placed on colour.

Hubert Goltzius, at Antwerp in 1557, published some portraits of the Roman Emperors, in which an etched copper plate appears to have been used by him in conjunction with his wood blocks. This is the first time that history records the combination of a metal plate with chiaroscuro printing. The prints are slightly tinted, but of very little merit in themselves. They are highly interesting, however, as regards the novelty, for in principle they anticipated Kirkall and his followers in the eighteenth century, and Baxter in the nineteenth.

The seventeenth century was the least fruitful in colour printing of all the centuries. Chiaroscuro largely ceased to be used, although it never quite died out; but Prince Rupert, when he introduced into England from Holland about 1688 the art of mezzotint, showed a way of improvement and advance. This process is effected by breaking up the whole surface of a smooth plate so that it will hold ink. Where it is much broken up much ink is held, and the picture in those places is dark. Where not much broken up the high lights are obtained. It

will be observed that mezzotint is a totally different process from working on a plate with a tool, as in line engraving—a method very little used for colour work, but Johannes Teyler in Holland, in this century, printed in a book some line engravings in colour, or at least in tint.

The eighteenth century was as rich as the previous one was poor. It was essentially the age of the plate printers. It was Kirkall, however, who about 1720 first introduced the art of chiaroscuro into England, and he, like Goltzius, used at times a copper plate as an aid to his prints by this manner. But his plates were in mezzotint, whereas those of Goltzius, as we have shewn, were etched. Kirkall's outlines are bold, and in the hands of a man as capable as Baxter much more might have been done.

Up to now the reader will observe that, except for Johannes Teyler, who may be regarded more as an ingenious freak than as establishing any principle, and whose career is veiled in almost total obscurity, there has been no picture produced anywhere by mechanical means in the proper colours of nature. We have only the drab tints of the chiaroscurists, a few more of whom followed Kirkall, such as Knapton and Pond (who also used a plate as an aid). Skippe, an amateur of Oxford, seems to have been the last—about 1783.

But we are coming to something very different. Light is emerging out of darkness. Two men whose names go down in history as pioneers shew the way. The first is Jacques Christoph Le Blon, who, being much impressed with Newton's theory, propounded thirty years before this time, that there are only three colours—red, yellow, and blue—and that the rest are merely combinations, set to work to apply this doctrine and to give the world mechanically produced pictures by its means. He used mezzotint as his method of exemplification, and we get, nearly or quite for the first time in history, pictures mechanically produced in all the colours of nature.

To-day the colours are arranged by the camera through light filters. Le Blon had no camera and no light filter, and had to arrange his colours as best he could. But with these exceptions his method was the three-colour process of to-day. Le Blon used no blocks, his colours being imposed by a succession of three plates for the colours and a fourth as a key or a foundation in black. Like Baxter, later, he took out a

patent. He produced a book in 1722 called *Colorito, or the Harmony of Colouring in Painting*, which contained some of his coloured prints. As a pioneer his work is very important, if not very intelligible, and ranks amongst the wonders of colour printing.

Printing in colours from plates was thus established. But the second of our two names, John Baptist Jackson, an English wood engraver and pupil of Kirkall, published in 1744 the first English pictorial coloured woodcut book, which contained four prints in the chiaroscuro manner and four in natural and proper colours. He called it *An Essay on the invention of engraving and printing in chiaroscuro as practised by Albert Dürer, Hugo di Carpi, &c., and the application of it to the making paper hangings of taste, duration, and elegance by Mr. Jackson of Battersea, illustrated with prints in proper colours.* In addition to the prints in this book he produced others of more importance in the same manner. He thus established printing in colours from blocks.

Le Blon's method, as we have shewn, was all metal plates; Jackson's was all wood blocks; but both were in natural and proper colours, and probably both were in oil inks, which in the case of Jackson, either from being badly compounded or from some other cause, so far as the prints in his book are concerned has much stained the paper. This is surprising, as he says in his volume: "There is yet a very essential advantage belonging to it (his method), which is, that being done in oil, the colours will never fly off; no water or damp can have the least effect upon it, the whole body of the paper being impregnated with the oil which is used in the fixing the colours. By this means the same beauty continues as long as the paper can hold together: whereas in that done with water colours, in the common way, six months makes a very visible alteration."

Jackson had an extensive wallpaper business at Battersea. His prints are executed largely by the process he used in his factory for printing wallpapers. (To some extent the same process is used to-day.) This is an interesting point to bear in mind, having regard to the advice Bewick gave to Baxter, as we shall hereafter discover.

Block printing, we thus see, was applied to wallpaper printing.

It was also applied to calico printing before it was used for picture printing.

Jackson's book is very quaint and interesting. It begins by saying: "The inventors of particular arts are those who draw the least advantage from the discovery." "Useful arts, like the most perfect and most durable vegetables, require in their nature more time than the life of any man to bring them to value and esteem. The oak and cedar demand a century to attain their perfection, and tho' the present possessors may plant the tree, yet it must be the grandson who can turn it to any great advantage." Baxter may be regarded as the oak and the cedar that Jackson saw, for about a hundred years were to elapse before the former brought to perfection the trees the latter planted. It is well to bear in mind that Jacques Christoph Le Blon and John Baptist Jackson established these two very distinct methods of producing pictures mechanically in the colours of nature. The knowledge of the details is important when considering later on, the life, times, and work of George Baxter.

The eighteenth century was, as we have said, essentially an age of plate printing. Other methods of impressions from plates, besides mezzotint, arose, as we shall presently show; but in wood block printing no other productions appeared. There was no response to Jackson's efforts until those of Savage in the nineteenth century, about seventy years afterwards.

It is peculiar to these two schools that each seemed a world apart from the other. Each largely ignored the other. No plate printer seemed to know anything of the chiaroscuro manner, and no chiaroscurist seems to have had the slightest belief that any really effective colour work could be done with wood blocks. Baxter, doubtless, thought both contentions had much in them, for he amalgamated the two systems.

Jackson, in his book, says: "Gentlemen acquainted with Mr. Le Blon's manner of printing engravings on copper in colours, may imagine it to be the same as this of Mr. Jackson, and that from the former he has borrowed the design; but whoever will take the least pains to enquire into the difference, will find it impossible, that the cutting on wood blocks, and printing the impressions in various colours from them, can

be done in the same way that is done with copper plates in the mezzotinto or fumo manner."

"Every man who knows anything of the nature of engraving must be convinced, that those mezzotinto plates, of all others, are the most liable to wear out; that it is impossible for any two prints to be alike in their colours when taken off in that manner, and for this reason, because the delicate and exquisite finishings of the flesh, and the tender shadowings of all the colours must be destroy'd; the very cleaning the plates from one colour to lay on another is sufficient to ruin all the fine effect of the workmanship, and render it impossible to take off ten impressions without losing all the elegance of the graving."

The number of impressions that could be obtained from the copper plates then in use was probably small compared to the output from wood blocks. Baxter had the advantage of steel plates, invented in 1820; but there are now other ways of prolonging the life of soft plates. Le Blon's method did not last very many years. He retired to Paris, and produced there some plates, and died in 1741. Gautier Dagoty, and others, continued his process for some time.

Another method of printing from plates that came into use was "stipple." Lutma practised it in Holland in the seventeenth century; but it was really invented and made practicable and fashionable by a Frenchman named Francois in the eighteenth century. Ryland learnt it in 1774 in Paris, and introduced it into England. He at first copied a few of Angelica Kauffmann's drawings, which so pleased the public that he continued. This method is another way of making a plate rough, and it is done by means of dots or other small marks made by a tool through an etching ground. The reader will readily understand that no plate will hold ink unless it is in some way roughed. This can be done either with tools, as in mezzotint, or with the aid of acids as in stipple and aquatint. An etched or lined plate holds the ink in its workings.

Stipple engravings for some prints are very fascinating things. Although the invention of stipple, like mezzotint, was foreign, it was so improved and applied as to be generally considered an English art. Ryland was executed at Tyburn for forgery in 1783, and his mantle then fell upon Bartolozzi—who copied largely the pictures of Cipriani. He is probably the most prolific engraver the world has ever seen. He

left England for Portugal about 1802, and his departure marks the close of the great period of the stipplers and mezzotinters here.

There was still a further plate method called " aquatint," which is another way of roughing or making a plate granulous. The purpose of aquatint is to imitate wash drawings. John Baptist Le Prince was the inventor. He imparted his secret to the Hon. Charles Greville, who conveyed it to his friend Paul Sandby, who introduced it into England about 1775. Sandby published a book of twelve views all in this method.

From what we have said, it will be seen that stipple and aquatint were used in France earlier than in England. The difference at this period between the plate colour prints in France and those in England was that the English in effect, as a rule, painted a mezzotint plate with the various colours and then printed it by one pressure, whereas the French used a succession of plates, needing, in consequence, several pressures. What makes the French prints so interesting is that so often different methods were used in the same picture—partly, perhaps, aquatint, partly mezzotint, partly stipple, and maybe some line work. The English did not do this, or only to a more limited extent. There are the English stipples and the English mezzotints, both of which bear a great reputation, but there are not many English composite plates at this period as in France.

Very beautiful are some of these French colour prints of the eighteenth century. But the Reign of Terror came in France, and many fine specimens were lost, because people were afraid to have in their possession representations of Royalty or of scenes that offended the " sans culottes " and other gentry who presided over the guillotine or organized the tumbrils.

The greatest aquatinter of any age was Debucourt. He depicted life in Paris before the great upheaval. Other fine printers from copper plates in France were Alix, Janinet and Descourtis. All were born about the same time, and all survived the Revolution.

In England, besides the coloured stipples of Ryland and Bartolozzi, there were the coloured mezzotinters, including the great names of the Wards, John Raphael Smith, Valentine Green, and others who produced coloured prints—the fascinating portraits and figure subjects which

illustrate the Georgian period. The work of the Wards was largely celebrated for their prints of the pictures of their relative, George Morland. Besides the work of Jacques Christoph Le Blon and John Baptist Jackson, unless the methods of these various other schools are understood the work of George Baxter cannot be properly appreciated.

No review of the history of colour printing is complete without mentioning that extraordinary man, William Blake, who was born in 1757 and died in 1827. He stands isolated and remote. He engraved the text and illustrations of his books on metal, and took away all except the part needed for the impression, which would then be in cameo. His metal plate served all the purposes of a wood block, being all bitten away except the parts to convey the impression. It was thus similar in principle to the ancient "block books."

All these printers had as aim or object to imitate or supplant some hand process. The early printers imitated mechanically the illuminators; the chiaroscurists imitated the studies of the Great Masters; the stipplers the chalk drawings of their period; the aqua-tinters the wash drawings or water colours; and Baxter, later, was to imitate oil paintings.

Now we come to the nineteenth century. The grand period of the eighteenth century could hardly last; its magnificence and variety were too great. In the early days of the nineteenth century aquatint was the prevalent method, coupled with some mezzotint; and hand-colouring of these largely prevailed. Ackerman's shop in the Strand was a great emporium for their sale. But the graphic arts deteriorated, and got worse and worse.

The greatest names of this period are Boydell, Orme, Rowlandson, and Alken. The sporting prints of Alken—"The Tours of Dr. Syntax," "The Adventures of Tom and Jerry," and "The Microcosm of London"—are all well known. The last-named was published by Rowlandson and Pugin; 1,000 copies were sold with 104 plates each, all coloured, which means in all 104,000 prints to be coloured by hand. No wonder the world was wanting some other method. Print colouring by hand was then a large industry, but it was inadequate.

It can easily be appreciated that the desire to add colour to an engraved plate is a very natural one. After the labour and skill

involved in engraving it, he who wrought it, of course, desires to get all he can out of it, and to print it in colours instead of in black or brown or other monotint. But the inking and printing from a plate in one colour is a very easy and inexpensive proposition compared to printing it in many colours. Every species of colour printing has originated in one colour printing.

In the opening years of the nineteenth century the credit of making the first advance belongs to William Savage, a Yorkshireman, born in 1770. To some extent the honour is shared with Gubitz, of Berlin, whose prints, however, are very scarce, and it is difficult to say much about them, except that in merit they are somewhere between the chiaroscurists and Savage; and some not very remarkable tints illustrating the rare 1820 edition of Puckles Club, which was limited to one hundred impressions, the illustrations being woodcuts by Thurston printed in two colours.

William Savage, about 1819, published the first part, and about 1823 the second part, of a book he called *Practical Hints on Decorative Printing*. Savage is the immediate predecessor of Baxter, and with the exceptions already stated was the immediate successor in coloured printing from wood—after an interval of some seventy years—of John Baptist Jackson.

Some aver that Baxter took his ideas from Savage. We believe this is incorrect, but possibly the Yorkshireman had some influence. Savage's prints in his book, so far as they are in natural and proper colours, are all from wood blocks. Of them William Edwin Baxter, brother of George Baxter,—and of whom we have much to say later on in this volume—in giving evidence before the Privy Council in 1849, says:—"Before the time he (his brother George) commenced this printing in oil, the efforts which had been made, which were the most successful efforts which had been made, were made by Mr. Savage. He carried the art very successfully up to a certain point; but Mr. Savage was only a printer, consequently he did not know how to gain the most advantage of a block. He had an idea that a perfectly flat surface, from which we generally print, was all that was required. Consequently he did not practise what is called 'overlaying,' which is to get a stronger impression upon one point than upon another. That gives a bold

gradation of tint, to which must be attributed a great deal of the success of oil colour printing. The art was never practised as a business before my brother took it up. Mr. Savage only experimented."

From this it seems clear that William Edwin Baxter had no belief in Savage's powers of teaching, and we think—although he was giving his own opinion—he was then voicing the views of his brother likewise. Moreover, "C," in the preface to the *Cabinet of Paintings* (of which more hereafter) says:—"Mr. W. Savage, in his *Hints on Decorative Printing*, gave several specimens of chiaro-scuro engraving executed on wood by Branston and others; and he also attempted to produce imitations of coloured drawings, in a similar manner, by repeated impressions from engraved wood blocks. In this bolder attempt, however, the artists employed by him have not succeeded so well as in simple chiaro-scuro. Though it is impossible to speak of the imitative coloured drawings in Mr. Savage's work in terms of commendation, yet it would be unjust to withhold from him the credit of having been the first person since the time of Skippe who recalled the attention of the public to chiaro-scuro engraving; and the only one since the time of John Baptist Jackson who attempted to extend the boundaries of the art and employing it to produce copies of coloured drawings." So we may assume from this that that writer had no great admiration for Savage either, and he was the one who obtained Baxter's patent for him and advised him on many matters.

The reader will remember the views which John Baptist Jackson held and expressed in his book of the advisability of mixing printing inks with oil, and also the strong similar opinion that Baxter also soon came to have on the same point, which we refer to later, so it will be useful here to set out the opposite conclusions that Savage came to. He says in his book:—"I felt for a long time this ill effect of using oil in the composition of printing ink, and endeavoured to discard it as an ingredient; but the great difficulty arose in finding a substitute with superior properties. In this search I had nothing to guide me; all our fine works having the common inks of commerce for their basis; and improved by the addition of varnishes, to give them strength and prevent their spreading—and colour, to give them intensity, and then ground to an impalpable fineness. I followed this plan for myself for

some time, when I at length resolved to discard the oil entirely—and I succeeded."

It is difficult to ascertain when oil was first used in the composition of printing inks, whether it was employed by the early printers of the fifteenth century is not clear, as after all these years it may have become absorbed and difficult to detect, but it was almost certainly used by the chiaroscurists. When Baxter began his labours, printing inks were in a very chaotic condition, and very bad. He printed his first two or three subjects in water ink, and then he not only used oil inks, but took pains to tell the whole world he had done so by the lettering on his prints, and he called himself throughout all his career "the inventor of oil colour printing," or words to that effect, and after his death it was recorded on his tombstone; so it is clear that, on this point at least, he profoundly differed from Savage. Baxter had no more difficult subject to deal with than this one of inks. Whether Baxter was a student like Savage, and did inquire into the methods of working of the early printers, we know not, possibly he did not, but as we see with his inks he began by following Savage's view, but almost immediately departed from it and went back to the methods of the earlier men. Like John Baptist Jackson, Savage ignores the plate printers, perhaps he knew nothing of them, for it seems to be the fact that in those days very little indeed was known by anyone of the history of colour printing, so much so, indeed, that the writer of the preface in the *Cabinet of Paintings* says:—"So little is known to the public generally of the art by which the imitative paintings in the present volume are produced that it seems necessary to give here a preliminary sketch of its origin and progress." Even Mr. Carpmael himself, the writer of the preface, who was Baxter's patent agent, could fall into grievous errors, as will be seen on page 97 of this volume, for when he was asked by Lord Brougham in 1849, when he was giving evidence, "Used the print sometimes to be coloured on the plate?" he replied: "No; you could never print with colours from the plate; it was always printed first and then successive tints put on," and this we know was not accurate. Savage found great difficulty in gaining his knowledge, for as he says in his volume:—"Papillon, the only practical writer on the art, published his work on engraving in wood in 1766, which con-

tains a great deal of curious and interesting matter; but his description of the method of printing in colours contains little or no information that can be serviceable at the present day." Savage was indefatigable with his experiments, and had special advantages from his position of printer to the Royal Institution of making them, but the cry of "non possumus" goes up from his book, and makes us in a measure realize the difficulties in Baxter's way, whether he was a student or was not.

Savage says:—"During the progress of the work, although I made great improvement in my own knowledge, I discovered that the utmost I knew was little compared to what I believe the art (chiaroscuro printing in colours) is capable of performing; for new lights were continually arising, and if I had pursued them all, the publication would have been delayed to the end of my life. . . . I have been obliged to make a number of experiments, which have opened a wide field to view; for hitherto I have been wandering on a road so long disused that my path was scarcely discernible."

Savage, who died in 1843, perhaps did not anticipate that within a decade of his writing his book, there would arise a printer who, if he did not actually ignore all the precepts laid down in the *Hints on Decorative Printing*, obtained all his fine effects by a method to a great extent entirely opposite to those therein recommended, and yet far excelled in excellence of work all those who had gone before by the same process.

Immediately following Savage's attempts there was no real response until Baxter. Congreve, of Rocket fame, produced cheques and notes in colours. De La Rue improved playing cards, and, like Leggatt, made better printing inks. There were lotteries then, the last State lottery being in October, 1826, and for their advertisements and posters the lottery men used some colour printing, but it was poor stuff, and with the decay of the lotteries the art got worse and worse.

When the world was, perhaps, not expecting it, there came the greatest and most rapid advance of all; but before proceeding to Baxter we must shortly deal with the art of chromolithography as he felt its influence more than any other.

Lithography is almost entirely, in inception and origin, a German art. The process was invented by Senefelder at Munich, about 1796, and was first practised in England as

a business in 1818 by Hullmandel (a pupil of Engelmann, the patentee if not the real original inventor of chromolithography). Hullmandel was followed by William Day, whose son later joined Louis Haghe, and that firm ultimately became Vincent Brooks, Day & Son, the oldest, and perhaps most noted, firm of lithographers in England, and who, curiously enough, were the last persons to publish Baxter's patent process prints during his lifetime. Baxter first used lithography as early as 1823, when he would be only 19 years old, thus becoming one of the earliest lithographers in this country.

It should be borne in mind, as before stated, that all the mechanical means of producing coloured pictures used in and prior to Baxter's day originated in impressions in monochrome, which by degrees were coloured by hand, but in the end all became printed entirely in colours, and lithography was no exception to this rule. Perhaps the first attempts to print lithographs wholly or partly in colours were made in Germany. This, however, spread to England, and in the fifties and sixties of the nineteenth century chromolithography was common, and ultimately it killed Baxter's art. George Baxter was no believer in lithography for his purposes of printing in colours; he did not think it was capable of entering into the minutiæ of a subject as he wished, and he rightly or wrongly fancied it was powerless to produce the number he required. He refers to it in his specification for patent, and possibly at that time he contemplated he might use it, but he never did, and as far as his method of printing coloured pictures is concerned, we need not further refer to the subject in this chapter.

Photography, which was also a rival of Baxter pictorially, was invented in France in 1824, though photographs of a sort were produced in 1822, but photographs of living persons were not made until 1839, when Daguerre succeeded in doing so, and thereafter the art rapidly improved.

George Baxter, another portrait of whom we give on plate 3, was born in 1804, that is, about the close of the great era of the plate printers by the departure of Bartolozzi to Portugal. Let us just consider: *What was Baxter's method.*

In its origin, and in its early stages, it was from wood blocks only.

Taking "Butterflies," the first known print he did, it is not a very great advance on the simple principle of the early colour printers of the fifteenth century as exhibited in the Psalter of Faust and Schœffer, and the *Book of St. Albans*. There is a plain colour here, another there, and nothing much if anything in the nature of compound printing or of chiaroscuro. In "Butterflies" there are about the same number of colours as in the latter book.

Baxter knew little evidently of the history of colour printing, yet he, perhaps unconsciously—followed the development of printing in colours through the previous ages. In his early prints, before the patent, we have two main ideas. The imitations of the chiaroscurists of the sixteenth century, and the pioneer efforts of John Baptist Jackson in the eighteenth, and Savage in the nineteenth centuries. In Baxter's prints in the early chiaroscuro method, we have the same monochrome: i.e. sepia and the high lights printed in white. "Lovers under a Tree" (print No. 69), "Norfolk Bridge" (No. 10), and the "Parsonage at Ovingham" (No. 70) are instances of this, but side by side with these we get in colours "The Welsh Harper" (No. 6), "Cattle Drinking" (No. 7), "The End of Time" (No. 11), "Polar Sky" (No. 12), "Tropical Scenery" (No. 14), "Virginia Water" (No. 21), "Caroline Mordaunt" (No. 20), and others, which are all exactly on the same lines as the prints of John Baptist Jackson and Savage, i.e. from wood blocks only—except that they are very great improvements on anything done by those two men, and with the further differentiation in the case of Savage, that Baxter used oil inks, and Savage advocated the use of and himself used water inks. Then, in Baxter's patent process, we get blocks and a metal plate combined according to the principles which had been used by Goltzius centuries before, and later by Kirkall, Knapton Pond, Skippe, and others, only Baxter's prints were in the colours of nature.

Baxter, having surpassed the merit of John Baptist Jackson and Savage in the beauty of his productions from wood blocks only, was not content. He aimed still higher. In a little book published in 1851 called *Bradshaw's Guide to London*, there is an article by E. L. Blanchard, a somewhat erudite man of those days, and he says:—

" It is not our purpose to trace the various unsuccessful attempts that have been made for many years past to produce imitations of coloured drawings by the means of common surface printing. It is well known that they involved the greatest uncertainty of execution and with all that had been done to make the work even passable its defects were obvious, the drawing of the figures was too frequently defective, the shadows presented inconceivable difficulties, in fine all the details of the picture presented a coldness and poverty of effect which could not be got rid of by that process. It is fairly to be admitted that any advancement which has been made in it gives but a faint conception of the beauty and character of the subject produced by the patent process of Mr. George Baxter—a name so well known in connection with the fine arts, and who after immense labour and expense has brought the art of oil-colour picture printing to its present wonderful perfection. By a happy combination of resources which his ingenuity has conceived was formed the only certain basis for a truly artistic picture. By the various tints being softly blended into each other in succession, it was found that character was given to the figures and a degree of shading and tone to the landscape, which by no possibility could be produced by any other means. Mr. George Baxter, struck with the difficulty of producing coloured engravings of any artistic excellence for the masses, attempted with much zeal and perseverance to effect so desirable an object.

" His efforts, however, were for some time directed to printing pictures by means of blocks only. He long continued his endeavours to improve the art of block printing, but its defects which became apparent at a very early period proved insurmountable. There was success up to a certain point, but to advance beyond it was quite impossible."

Baxter, it is clear from this, soon recognised after he began printing in colours that the perfection he strove for could not be attained by blocks only. He admitted, though he probably did not know it, that the principle of Goltzius in the sixteenth century and Kirkall, Knapton, Pond and others in the eighteenth century, of using a plate as an aid was the right one, and with improved ink and the durability

of steel plates was the only means of producing that beautiful fineness of outline and general effect and power of numbers that he desired. And so, as his brother said in his evidence set out on page 64, "After he had used block printing sometime he went on improving step by step"; and Baxter on the same occasion said in his petition (*see* p. 90): Whilst engaged on the *Cabinet of Paintings,* "the advantages of combining steel plate with block printing was made apparent." This is specially interesting because it shows two things, viz., that the illustrations to that valuable and interesting volume only just missed being in chiaroscuro, and that in the course of its production Baxter changed his mind and it ultimately appeared by his plate and blocks process.

Now let us consider what did Baxter intend as the result and ultimate goal of his patent.

He meant, no doubt, to go further than colour printing had ever gone, though very likely he did not know it, and probably he was advised and believed his combination of plate and blocks was new. In any event, it had never been used to imitate an oil painting. He says in his specification, which is set out in full in the appendix: "My invention consists in colouring impressions of steel and copper plate engravings and lithographic and zincographic printing by means of block printing in place of colouring such impressions by hand as heretofore practised, and which is an expensive process; and by such a process producing coloured impressions of a high degree of perfection and far superior in appearance to those which are coloured by hand and such prints as are obtained by means of block printing in various colours uncombined with copper and steel lithographic or zincographic impressions."

He says further: "In order to produce a number of ornamental prints resembling a highly-coloured painting, whether in oil or water colours according to my invention, I proceed first to have the design engraved on a copper or steel plate." That shows the further idea he had in his mind even then, which was to produce mechanically-produced pictures "resembling a highly-coloured painting"; and he says further: "By thus colouring such descriptions of impressions the result will be that the prints produced will be more exquisite in their

finish, more correct in their outline, and more soft and mellow in their appearance." And then he goes on to explain his method of obtaining correct register, which Mr. Carpmael in his evidence described " as a very excellent mechanical contrivance in the mode of registry."

It seems plain that Baxter did not fully know what his novelty was. His patent agent had contrived in the specification to make it " the combination of two arts which produces a result which is practically new in every sense of the word "; but Baxter had in mind something else, and he seems to have been always under the idea that the novelty was in " oil colour printing." His patent was really a mixture of Le Blon with his plates and the chiaroscurists with their blocks, or, in other words, it was a modern application in many colours of the principle used in bistre or at most one or two colours by Goltzius in the sixteenth century and Kirkall, Knapton, Pond, and others in the eighteenth century. Clearly there was no novelty in the combination of a plate and blocks, but in the whole history of colour printing never had pictures been produced before Baxter in natural and proper colours by a plate and blocks combined, nor by a steel plate and blocks combined, nor had an aquatint engraving been coloured by wood blocks; but for none of these things was " novelty claimed," and certainly none was claimed for oil inks.

Now, how did Baxter learn his art?

Probably Baxter had few means of learning, except his own perseverance in finding out things for himself, and by his experiments. Where could he go to learn anything? The inspiration came we think from Bewick, as explained in Chapter 4, Part 2. John Baptist Jackson said in 1744 in his book: " An art recovered is little less than an art invented," and added: " The works of the former artists remain indeed; but the manner in which they were done is entirely lost: and no writings, or other remains, are to be found by which the method of former artists can be discovered or in what manner they executed their works."

What, too, we remind our readers, did Savage say: " I have been wandering on a road so long disused, that my path is scarcely discernible." It is a great misfortune that Baxter did not follow the examples

of other colour printers, and publish a book or some memoirs of his experiences. He might have done it, as did Johannes Teyler, Le Blon, John Baptist Jackson, Paul Sandby, and Savage.

It seems to be unquestioned that Baxter mixed his own inks, and he undoubtedly used the finest paper and colours. He must have spent years in bringing his colours to perfection. In further testimony of Baxter's skill and perseverance, we quote again from the preface to the *Cabinet of Paintings,* the writer of which seems to have known as much, perhaps more, than anyone else in those days of the history of colour printing, and he says: " Having now given a brief outline of the progress of chiaroscuro engraving, with the names of the principal artists by whom it has been cultivated, it remains to notice its improvement and extension by Mr. Baxter, as displayed in the pictorial illustrations of the present volume. Through his own unaided talent and his indefatigable perseverance—for he is both the engraver and printer—its boundaries have been so far extended, that the name ' chiaroscuro engraving ' cannot with propriety be applied to his copies in colours of paintings and drawings. To the art, as improved by Mr. Baxter,—which he almost may be said to have invented, and which he certainly has been the first to practise with success—a distinctive name is wanting; and none appears to be more appropriate than that of ' Picture Printing ' ; for to the skilful use of the press, in communicating the colour from the engraved block to the paper, we are chiefly indebted for the admirable facsimile paintings which ornament the Pictorial Album."

Now what were Baxter's ambitions?

Firstly. Colour printing was then in its most decadent state, and just as Bewick found wood engraving in a debased condition and raised it, so Baxter desired to do this for colour printing.

Secondly. To produce for the education and advantage of the masses high-class yet cheap pictures.

Thirdly. To imitate oil paintings by mechanical means.

He says repeatedly of his prints as to the second and third points: " That while their artistic beauty may procure for them a place in the Royal palaces throughout Europe, the prices at which they are retailed introduces them to the humblest cottages." Again he says: " The

most useful application of it (his process) is to make the public familiar at a cheap rate with facsimiles of the first Masters, whereby admirers of fine art, whatever be their means, are enabled to possess themselves of copies of the most valuable works of art as perfect in form, colour, and expression as the original, and immeasurably superior in finish and tone to the loosely-executed chromo lithograph pictures or the coarse and stiff prints on wood issued by a few weekly publications." When he gave up business in 1860, his catalogue of sale says: "This unique art has doubtless been the means of inculcating a taste for the fine arts among many classes of society whose means would debar them from the purchase of the original pictures." A reference to the judgment of Lord Brougham on page 101 will testify to the opinion of that learned tribunal as to Baxter's success. Baxter's earliest efforts cannot be considered very successful. They are little more than woodcuts coloured. They are more memorials of difficulties overcome than as possessing any real beauty. They contained tints rather than colours; they are deficient in tone and depth; but the prints in the *Cabinet of Paintings* in 1837 formed a wonderful advance in so short a time, but are not yet perfection. Later his colours got more definite, his lights more artistic, and the tone entirely better. There is elaborate detail, wonderful register, great brilliancy and depth, delightful softness and finish, and his flesh tints are excellent. Many of his productions were put through the press a great many times, but later he was able to save labour, as his brother explained in his evidence, which will be found on page 98.

Walpole said of Kirkall: "He formed a style that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotint softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps which gives the tincture to the paper and shades together. His prints in this manner, which are mostly in the bistre tint, may therefore be considered in some sort as mezzotints, which they resemble indeed far more than woodcuts." This line of thought may very well be extended to Baxter's process; indeed it is corroborated by what was said in 1851 in the introduction to Sec. 3, Class 30, in the Official Catalogue of the Great Exhibition, namely: "Wonderful progress has been made recently in the art of printing in colours. A most instructive series of these pro-

ductions is exhibited. Some of them are so arranged so as to exhibit the successive stages through which the print passes until it is completed in all the colours of an original painting. Steel, wood, and stone form the material by which the greater portion of the chromatic prints exhibited have been produced. The characters of the impressions from these surfaces are extremely opposed to each other. Those printed in oil colours by a patent process from steel plates have a sharpness of outline and definition, together with a warmth of tone, which render them somewhat comparable to a good daguerrotype picture. Those produced by wood blocks have the closest imitation to water colour drawings, the outlines are less sharp, and there is much granulous softness in the tones of the production . . . The inventor of the art of printing could scarcely have contemplated this application of its principles to the production of coloured pictures."

Baxter's process was, however, even then a laborious one; too laborious to be commercially successful. His plates were very frequently aquatint with etched outlines, but on occasions he used mezzotint, helped in both cases sometimes by stipple, and a little line engraving, and they were always of steel. The introduction of this metal for plate engraving immensely induced a taste for good designs, because the increased output that could be obtained reduced the cost. There was no mechanical method of producing pictures known in Baxter's day that he did not at some time or other during his career apply for his own purposes. He revelled in landscape, waterscape, portraits, flowers and fruit, religious subjects, humorous subjects, large prints, minute prints—all seemed equally within his power.

His small subjects require a lens to see all their details; his large prints are excellent for wall spaces. His own opinion of his work he expressed in 1851 as follows: " From the many encomiums bestowed by the public press on the patentee's productions, he flatters himself he is justified in asserting that whether as works of mechanism or of art the minuteness of detail and the fidelity of their execution form no insignificant attributes of their success."

In the world of colour printing Baxter undoubtedly fills a prominent position. Reviver of one mode of printing in colours, inventor

of another, putting forth at times excellent designs of his own composition, and at others admirable copies of the pictures of other men, a master of his craft, so much so, indeed, that many of his ideas are being studied to-day, a designer, an engraver, a lithographer, making his own colour blocks, a fine artist and colour printer, a publisher and patentee, a strangely varied genius; to few others can so many artistic gifts be ascribed.

He appeals alike to the cultured, the studious, the intelligent, the lover of beauty, and the colour printer. All may learn something from him.

Cheap German chromolithography, photography, and the more progressive firm of Kronheim & Co. together killed Baxter's art, and although after his death his process was continued by Le Blond, it was a failure, and in 1867-8 it died. It rose again, however, after a lapse of years, and to-day he is coming fully into his own.

CHAPTER III

Part I

Baxter the Man, his Biography, and his Work

Carved with figures strange and sweet,
All made out of the carver's brain.
Coleridge.

Designer, Lithographer, Wood Engraver

Although, as my venerable friend, the old collector, has pointed out, George Baxter is held here, for various reasons, in such high esteem that innumerable collectors are now and have for long been seeking examples of his work in old scrap books, on the backs of old music, in the murky corners of print and booksellers and old curiosity shops, or wherever else they think specimens are likely to be found, and few refined homes are considered complete without at least some of his beautiful colour for their adornment; that several Exhibitions have been held, as well as fine collections given to English towns and public institutions, and that the Dominions overseas are keenly contending with the Motherland in the effort to obtain fine specimens of his prints, and that he almost certainly to-day enjoys a popularity greater than that of any other colour printer, past or present, yet of the man himself we know very little. As so often happens, no contemporary had the insight so see that George Baxter was a personality of whom future generations would be glad to know much, and if biographers do not help us, he himself—probably assuming his troubled affairs and weary and embittered life could be of no interest to posterity—left no memoirs, no

diary, no record, not even his office books seem to have survived, nor those instructions to his licensees—if, indeed, they ever were more than verbal—that would have thrown light upon his experiences and methods.

How interesting and instructive to-day would be a few sentences from his pen telling us why he became a colour printer, what influenced his mind, of the experiments he made, and setting at rest many points upon which we have at present only doubt and surmise, and can only find out by laborious research and continued activity. The inimitable Thomas Bewick left his views on various topics which, although he died in 1828, were not published until as late as 1862; but we fear there is no hope at all of any post mortem announcement of any ideas of George Baxter.

And yet it is a little strange that no pen has given us his biography, for his was an exceptional career, and whilst on the one hand he attracts by his talent and tenacity, on the other hand we are left wondering at his many failings, frailties, and faults. His life was like the chiaroscuro he practised—a mixture of light and shade. Although perhaps a complete account of his sixty-three years' existence in this world can never be written, yet after much consideration and piecing together of numerous otherwise unimportant details, and by the aid of such documents as have from time to time come into our possession, and from searching public records and contemporary journals, we are able to give our readers a more or less connected account of who he was, the things he did, and why and when he did them. Yet it is a very mixed story of genius and human weakness, of splendid pluck and indomitable perseverance, and yet withal of lamentable missed opportunities and final financial failure that we have to present.

The name of John Baxter, of Lewes, father of George Baxter, and eldest son of John Baxter, of Chichester (who was born in 1755 and who died in 1827), by his wife Mary Mann, was for more than half a century well known throughout Sussex as a printer, publisher, and bookseller.

This John Baxter was born at Rickhurst in Surrey on October 21st, 1781, and was a farmer's son, his parents having been residents at Hascomb in that county. Until about 14 years of age he was brought

up by his grandfather at Tismans, then he proceeded to London, and was with the family of Mr. Matthews (the father of the original Charles Matthews, the actor), who was an extensive publisher in the Strand, in which establishment, after a time, he succeeded to one of the departments; but then, after a few months, his health became so impaired that, somewhere about the dawn of the nineteenth century, he was forced to leave the Metropolis. He then found his way to Brighton, but as he discovered that trade there was uncertain and restricted, he wandered on to Lewes, but he found there was vacant in that town only one business house, and even that was not suitable, but he took it and occupied it until his death. He possessed perseverance and determination to a great degree (which gifts, as our narrative proceeds, we shall see were inherited by his son George), and so John Baxter, although an unknown man, was able to carry through undertakings and enterprises of great pith and moment from which others would have turned awry. In 1809 he printed and published and possibly wrote a little book called *The Sister Arts, or a Concise and Interesting View of the Nature and History of Paper Making, Printing, and Book Binding.* It is not of a great deal of interest, and contains no reference to the art of colour printing, but on the front cover of the original edition there is a representation of his place of business as it was then, and which shews he had a booksellers' and stationers' business and a printing office; that he was also a bookbinder, music-seller, kept a library, and sold patent medicines and lottery tickets; and on the reverse cover is a representation of the interior of his library, and announcements are made that he was an "army printer and stationer," "books elegantly bound," "account books made to any pattern," "new or old publications, magazines, reviews, &c." We give on plate 3 a pictorial representation of this shop. It is interesting as being the place where George Baxter was born and as it existed in his early years.

John Baxter became a successful man of business, and in his time played many parts, and filled most of the parochial and civic offices of the town of Lewes. At the period he commenced his career typography and paper making were in a primitive condition. For his early publications he made use of the wooden press and pelt ball almost the same as Caxton used over three hundred years before. With these materials,

however, in 1811, he printed his large quarto Bible, in which he introduced specimens of wood engraving by Luke Clennell and H. White (both pupils of Bewick), and by other wood engravers of that day. Seeing how much improvement was needed for the process of inking the types, he later turned his attention to that subject, and from his suggestions and under his direction an inking roller of leather was made, in the place of the old pelt ball, by a Lewes tradesman, and John Baxter was the first printer in England to use it. Later on still further experiments were made by him in conjunction with Robert Harrild (of whom we shall have more to say presently), and the latter introduced to the trade the composition roller. Bewick observes in his Memoir, which we have already mentioned, that "the common pelt balls so daubed the cut and blurred and overlapped its edges that the impressions looked disgusting," so Bewick at least would be grateful to John Baxter and Robert Harrild for the improvements they had conjointly or separately introduced.

John Baxter also made some essays in paper making, and, as a further instance of his versatility, he wrote the rules of the game of cricket and published them under the title of *Lambert's Cricketers' Guide.* He was the first to introduce double-action printing machinery into that part of England, as he found the common press would not throw off a sufficiently large number of copies with the requisite expedition. He also designed and exhibited at the Great Exhibition of 1851 two models on improved farm-yards and buildings, and he published many well-known books, so that it is not difficult to decide from whom the son George inherited his intelligence as well as his perseverance and versatility.

John Baxter married on November 22nd, 1801, when he was only twenty years of age, at St. Martin's in the Fields, Charlotte Warner, of Midhurst, and they had as issue three sons and three daughters. Their eldest son, John Mann, was born on September 10, 1802, but died of consumption on September 23, 1821. Their second son, George, the subject of this volume, was born, according to the family Bible, at Lewes, on July 31st, 1804, at 2.30 p.m., and he was baptized at All Saints' Church there. A daughter, Charlotte, was born on August 4th, 1806, but she died on June 24th, 1824.

Another son, of whom we shall have a good deal more to say later, named William Edwin, was born on September 17th, 1808, and died on January 7th, 1873. Another daughter, Ann, was born on March 2nd, 1811, and afterwards became the wife of Francis Snelling; and the last child, Mary, was born on October 18th, 1813, and she became the wife of Robert Harrild, Junr., and died also of consumption at a comparatively early age.

Of the school and very early days of George Baxter we know very nearly nothing, but we have set out somewhat fully the paternal history at Lewes, so that our readers may at least appreciate the environment in which he was brought up. Apparently he was educated first at the Cliffe House Academy, Lewes, then kept, we think, by Mr. William Button, and afterwards he went to the High School, St. Ann's, Lewes, where probably Mr. Cator Rand was the headmaster; but certainly he was never under the tuition of Mark Antony Lower, the learned antiquary and author of *The Worthies of Sussex,* as has been stated, and from whose volume we gain some of the information here set forth concerning the father, whom Lower says " he knew well for more than twenty years as an honourable and kindly-natured man." Mr. Holman, in his little book *Some Lewes Men of Note,* records that " when at school George Baxter shewed a decided taste in drawing, and his master, recognizing latent ability, gave him every encouragement." This may well be, but Mr. Holman goes on to say: " On leaving school he was apprenticed for a few years to a wood engraver." Of this we can obtain no confirmation, nor, on the other hand, can we disprove it, although we believe it may be inaccurate as to date. His brother William Edwin, in his evidence before the Privy Council in 1849, of which in other parts of this book we have much to say, says " he (George) was brought up as a practical printer at an office at Lewes."

The first occasions we can find George Baxter's name on any productions are in the year 1824, when he would be twenty years of age. In this year his father published at Lewes the first volume of Horsfield's well-known *History and Antiquities of Lewes and its Vicinity,* with an appendix containing an " Essay on the Natural History of the District,

by Gideon Mantell, F.L. & G.S." In this volume there is a notice and advertisement as follows:—

J. BAXTER,
PRINTER, BOOKSELLER, BINDER, & STATIONER,
(formerly of the Strand, London),
High Street, Lewes, Sussex,

Begs respectfully to return his thanks to the numerous subscribers who have given their support to this publication. When the work was first undertaken, he was desirous that it should be worthy the public approbation. The limits of the work were then fixed at about 300 pages, the number of lithographic embellishments and woodcuts at 30. The volume, as now published, contains upwards of 400 pages, and in addition to thirty lithographic drawings, are introduced more than 20 wood engravings, besides a neat and expensive plan of the town.

He begs to inform the public that he has fitted up his office with the best of type, Columbian and Stanhope presses, &c.

He likewise begs to announce that he has fitted up a complete establishment for lithographic printing, and pledges himself to obtain impressions of drawings, plans, letters, &c., equal to those produced by any house in London.

Recently published, the second edition of *Baxter's Stranger in Brighton, and Directory*, comprising a brief account of the ancient and present state of this fashionable resort, and a well-arranged directory. Dedicated by permission to his Majesty.

We will now deal for a few moments with the last-mentioned book, *Baxter's Stranger in Brighton, and Directory*. In the edition published in 1824, which is probably the one referred to, there is as frontispiece the well-known uncoloured aquatint of the Brighton Chain Pier, which as stated on it, was drawn by "George Baxter" and dedicated by John Baxter, the publisher, to the Pier Company, 1824. We give an illustration of this on plate 9.

The title-page to the earlier edition of the book announces it was printed and published by the proprietor and sold by J. T. Girton, 21, North Street, and at the libraries by John Baxter, High Street, Lewes, and by Simpkin & Co., London.

The directory part of the book does not give the name of any Baxter in Brighton as a bookseller. There is no doubt John Baxter had such a business there, or at least an interest in one, and we conclude it must have been in that of J. T. Girton. The volume contains some woodcuts, and one at least, that of Stanmer Lodge, is by "S. Williams," to be again mentioned presently.

In the 1826 edition of *Baxter's Stranger in Brighton, and Directory*, all reference to J. T. Girton disappears, and the book is stated to be "Printed and Published by the Proprietor, John Baxter, and sold in Brighton by the librarians and principal booksellers," and it contains, instead of the aquatint of the Chain Pier as in the previous edition, a frontispiece of a woodcut of the Pavilion at Brighton, and as a vignette on the title-page, a small woodcut probably by Baxter—though not so stated—of the Chain Pier; and there are other good woodcuts in the book which, although it does not say so, are, as to all or some of them almost certainly, by him also.

Now we go back to *The History of Lewes*. A reference to the illustrations in the volume shows that there are numerous lithographs, wood engravings, and two copperplate engravings all uncoloured.

There are no signatures to the wood engravings, except in two instances, and on these two the name appears of "S. Williams." There is no evidence to prove any were done by George Baxter, but, on the other hand it is very likely some of them were; and there is ample evidence that he did the lithographs, or at least some of them, for the lettering on part of them is "G. Baxter's Lithog.," and on others it is "Printed by Baxter." The latter might mean the father or the son, but on the whole there is not much doubt but that the son was the presiding genius of the lithographic department which the father advertised he had set up. We give a representation of a lithograph by George Baxter on plate 4.

This book is interesting, as it shows George Baxter was a lithographer at this period (1824), and we may wonder where and when he learnt the art; but when we find some of the lithographs in the same book are by Hullmandel himself, we may perhaps surmise—but it is only a surmise—that he may have been his instructor. If Baxter had received the early instruction in wood engraving which Mr. Holman says, then the woodcuts in the book would be likely to be by him. It may be that on leaving school he had instruction in lithography, then a new and promising art; and perhaps in wood engraving also.

We have an undated but very interesting statement in writing made by Mr. William Edwin Baxter, George Baxter's brother. It was written after 1853, therefore many years ago and also many years after

the events of which he writes, and for another purpose. The dates may not be in all cases very precise, but it seems to confirm part of what we have already said and throw light on other parts, for he says:—

"In 1824 I left school, Dr. Prockter's, at which time my father had a business at Brighton. My brother George at that time was conducting it, succeeding Mr. Joshua Mantell, who had left it to pursue his studies as a surgeon with Mr. Gideon Mantell. My father soon after or about this time was very ill. My brother George was then engaged to Miss Harrild. In a short time afterwards by the persuasion of my brother George, my father was induced to sell the Brighton business, which had been conducted since Mr. Mantell's retirement with a view of being a business for him. I was too young to have much opinion on the subject. My time was principally occupied in the front shop, getting in accounts, and in the printing office learning that business. Upon the return of my brother to Lewes he was set to work in the binding and printing offices, but he refused to collect monies. Much of his time, however, was occupied in drawing and sketching, and as we were then about publishing the 2nd Vol. of the *History of Lewes,* he engraved the Coats of Arms to the pedigrees and subsequently engraved Denton and St. Ann's fonts. These efforts at wood engraving led him to practice the art, and soon after he induced his father to put him under Mr. Williams, in London, with whom he was for about six months or less, and after having, as he thought, obtained sufficient practice, he determined to follow the art of wood engraving as a business. He soon after married and came to Lewes, where he took unfurnished lodgings in St. Anns. He had been provided with work by his London friends, and he never after did anything for the bookselling business, which had for more than twelve months been abandoned by him. He did not stay at Lewes more than a few months, and then removed to Blackfriars Road, where he commenced business."

It seems clear from this statement that it was after the publication in 1824 of the *History of Lewes* that Baxter received instruction in wood engraving and not at the date Mr. Holman says, unless he received it on both occasions, which is of course possible.

According to the notice which appeared in the *Sussex Advertiser,* George Baxter, engraver, eldest surviving son of Mr. Baxter, printer,

Lewes, was married on 23rd August, 1827, at Lewisham, by the Rev. R. T. Lancaster, to Mary, eldest daughter of Mr. Harrild, of Round Hill Cottage, Sydenham, and of Friday Street, London.

It is not very easy even with the above material to fix exactly the dates or order of events, but it looks as if George Baxter stayed at Lewes until the first volume of Horsfield's *History* was launched in 1824; that then he went to the Brighton business, but not liking it went back to Lewes " to the binding and printing offices," but liking them less and refusing to " collect monies," his father, in 1825, glad to find something he would do, apprenticed him to Mr. S. Williams, the engraver (who executed some of the cuts in Horsfield's *History*), and later on sold the Brighton business; and that when George had finished his apprenticeship, in 1826, he returned to Lewes and there and then no doubt much of his time was as stated, " occupied in drawing and sketching," for in 1827 the second volume of Horsfield's *History of Lewes* was published by his father; and this being launched, young George married and, after returning to Lewes and living in lodgings for a short time, went permanently to London, where it will be remembered his wife's family lived.

The second volume of the *History* contains no lithographs, but there are several plate engravings of country seats, on many of which it is stated that they were " drawn by George Baxter." Apparently they were not engraved by him, but, as his brother says so, there is no doubt the wood engravings of the coats of arms and of Denton and St. Anns' fonts in the book were cut by him, and in addition we think also there is no doubt he did the admirable vignette on the title-page of " The Oaks at Colbrand's Farm " (of these three we give illustrations on plate 4) and others of the woodcuts, though it is not so stated anywhere in the book. By an enlightening advertisement of his which appears in *Baxter's Select Sketches in Brighton, Lewes, and their Environs, forming a series of engravings on wood with descriptions,* published in 1827 by his father, we see he was at this time earning his living as a wood engraver, for it says: " George Baxter, Designer and Engraver on Wood, 37, High Street, Lewes. Emblematic Ornaments for Invoices, Coats-of-Arms, Facsimiles, &c., engraved on wood. N.B.—

Sketches of Gentlemen's Seats, Landscapes, Relics of Antiquity, Buildings, Machinery, Cattle, &c., accurately drawn for engraving." We cannot help thinking this advertisement was largely inspired by his remembrance of the work he had done for the book, Horsfield's *History of Lewes,* with it gentlemen's seats, landscapes, relics of antiquity, &c.

The preface to the *Select Sketches* says: " The following series of engravings on wood, is respectfully inscribed to the admirers of nature, the lovers of antiquity, and the friends of the Fine Arts." There are numerous woodcuts of views, but the names of the engravers are not stated in the book nor on any of the " cuts "; but there is every reason to suppose that most of them are George Baxter's work. We are led to believe this because amongst the illustrations are firstly Denton font, which his brother says he executed, and " The Oaks at Colbrand's Farm," which he almost certainly engraved. Amongst the other embellishments are the Pavilion at Brighton, the Chain Pier there, and others which appear in the 1826 issue of the *Stranger in Brighton,* and which also are included in the second volume of Horsfield's *History of Lewes.* The two cuts by S. Williams are also included, but his signature on them is deleted. As containing specimens of Baxter's early wood engravings, we consider this book of great value.

We have now seen George Baxter as a designer, a lithographer, and a wood engraver, but as yet he shows no tendency to illustration in colours, the inspiration of this has yet to come. If all the instruction in wood engraving he had was his six months with S. Williams, as stated by his brother, it seems remarkably little, but it is perhaps an indication that when the time came he could with equal facility acquire the art of printing in colours. Just as he wavered later between woodcuts and colour printing, so he seems to waver now between lithography and the woodcut.

The mention above of Robert Harrild, the father of George Baxter's wife, leads us to a few observations as to him. Robert Harrild, sen., was born the year before John Baxter, i.e., in 1780. He also began life as a printer, but founded in 1809 the well-known firm of Harrild & Sons, printers' engineers, of London. Whilst travelling on the South Coast on behalf of his business where his " gig " was well-known, he was

destined to meet John Baxter, and these two became friends for life. Giving evidence in 1849, William Edwin Baxter said Robert Harrild " had tried it (i.e., oil colour printing) twenty or thirty years before and failed." When young Baxter came to London, Mr. Harrild showed him hospitality at his house at Sydenham, and so it came to pass that he there made the acquaintance of his future wife, who was Robert Harrild's daughter, and who can doubt that the young man and his father-in-law talked over many matters of interest to them both other than the lady in the case, including possibly the elder man's experiences in colour printing. Indeed, it may be from this source that the germ first entered into Baxter's mind.

Young George Baxter executed about this time some wood engravings of Mr. Harrild's presses and appliances, giving on them as his address No. 11, Great Distaff Lane, which was probably then the address of Mr. Harrild, and woodcuts with this address not only of Mr. Harrild's goods but of other matters may sometimes be found.

George Baxter's first independent location after the young couple finally left Lewes was No. 11, Charlotte Street, Blackfriars Road, but up to now no print of any sort is known bearing this address.

To again quote the before-mentioned statement of Mr. William Edwin Baxter, he says, speaking of this period: " My father made advances to him (George) from time to time until he was able to meet his expenses from his labours." Whether he ever did as a fact then or at any time meet his expenses may be a matter of some doubt.

In a very few months he left Charlotte Street and went to 29, King Square, Goswell Road, the address so often found on his very early colour prints.

In 1828, Thomas Bewick, the great wood engraver from the Tyne, made his memorable second visit to London, and we can well imagine that this grand old man, with his great reputation and long experience in the art Baxter was then practising, would duly appeal to and impress the young man of twenty-four, then just come to the Metropolis, and of whom, when at S. Williams' and from many other sources, he would doubtless have heard very much to stir his interest and fire his imagination. We deal with the connection between Bewick and Baxter later

on in this volume and so do not further mention it here; but shortly after came the sad news of Bewick's return to his home and of his making the large woodcut " Waiting for Death," of his wishing he was twenty years younger so that he could carry out his experiments, and of his demise before he could do so. This probably would further stir Baxter's ambition and made him feel that now was the acceptable time, now was the psychological moment. But whether it was through this or anything Bewick actually said, or from anything conveyed to him from other sources, or whether it was from a combination of circumstances that Baxter conceived the idea of printing in colours, we cannot prove but we do know that he must almost immediately have started to experiment, for in about the year 1829 he produced his first print of " Butterflies," a reproduction of which we give on plate 7.

Between the publication of Savage's book in 1822 and the appearance of Mudie's *British Birds* (of which we shall have more to say presently) in 1834, we know of no coloured work from wood blocks except Baxter's one print, the mysterious and solitary " Butterflies," but he was making progress and a reputation in the interval as a wood engraver in black and white.

In 1833 were published *Redding on Wines, The Missionary Annual,* and Henry S. Richardson's *Greenwich,* all of which Baxter embellished with woodcuts in black and white, and they—or at least some of them, for his work was unequal—prove the justice of his statement in his petition to the Privy Council in 1849 (see p. 90) as to the fineness of his engravings in wood which he said approached very nearly to the finest steel plate engraving.

The Missionary Annual is of interest, for it contains articles by Dr. Hoole, William Ellis, and others, with whom in later years Baxter was associated, and in the book is a woodcut of the " Wreck of the Tanjore " by him, very similar in design to the one in colours he provided for Hoole's *Madras, Mysore, and the South of India* in 1844. There is reason to suppose this *Missionary Annual,* edited by William Ellis, was largely a speculation of Baxter, although his name is not mentioned in it. A perusal of the letters set out in the appendix will show the importance he attached to the venture.

"There remains not a doubt," he says in one of them, "but the *Annual* will be the foundation of our future prosperity." He also speaks of Mr. Reynolds (who we think is the same as the Mr. Reynolds of "Gregory Collins and Reynolds," of whom we have much to say later on) and his new method of depicting the sky by "straight lines," done by the graver being drawn backwards and forwards by two wheels with string, and which he says had saved him nearly a day in the first cutting, that it would be of great use to him, and he should do all his skies with it. S. Williams, his old master, also did some of the "cuts." The statement of his brother we have before quoted further says: "*The Missionary Annual* was a pecuniary failure, and more advances were required from Lewes." Thomas Keightley, whose work on *Tales and Popular Fictions* published at this time Baxter illustrated with woodcuts, says of them: "Specimens of art to equal these are not of common occurrence, and I must particularly call attention to the beautiful manner Mr. Baxter has printed them." The author of *Redding on Wines* also says of the illustrations: "The ornaments of the simplest character that I could myself design and sketch, one or two of which are from the antique, were cut by Mr. Baxter, of King Square, in a manner with which the reader cannot but be satisfied, and any deficiency he may discover must be applied to imperfection in the designs, not to the graver of the artist."

For other excellent woodcuts by him we may refer to those for the rare 1835 edition of *Our Village* (see pages 144 and 145 and plate 5) by Mary Russell Mitford, and to Mary Roberts' *Seaside Companion* and *Conchologists' Companion*; indeed, so well did he work in this art that John Jackson, in his great volume on *Wood Engraving* (1839), classes him with his old master, S. Williams, and a few others, as being the wood engravers of that day, who after Charlton Nesbitt and John Thompson were most entitled to honourable mention.

Excellently as we see he was able to produce woodcuts in black and white, Baxter was shrewd enough to appreciate that the great period of wood engraving in black and white revived by Bewick was passing away, and that illustration in colours in some form other than the hand

colouring then in vogue was coming, and if he could not produce it someone else would, but where was he to learn?

The time had gone by when the only other means of reproducing the work of great artists by means of engraving on metal or wood in black and white was sufficient; it no doubt accurately represented the genius of the painter so far as the composition of the subject was concerned, but in all that related to the impressive effects of colour was powerless, and the hand colouring then in vogue emphasised the need of some system that was more effective.

The year 1830 was a great day at Lewes, for it received the honour of a visit from King William IV. and his Queen. It is recorded in a supplement to Horsfield's *History of Lewes,* published in 1832, that after the presentation of the clergymen, Gideon Mantell, Esq., of Castle Place, was introduced to his Majesty by Sir John Shelley, and bending on one knee addressed his Majesty as follows: "Sire,—Your Majesty's gracious condescension in deigning on a former occasion, to accept of my geological works, induces me to hope that your Majesty will permit me to lay at your feet the history of this, my native town." Mr. Mantell then had the honour to present to his Majesty the work Horsfield's *History of Lewes,* published by John Baxter, which his Majesty was pleased to accept in the most gracious and condescending manner. It may be remarked in passing that not only was Baxter's *Stranger in Brighton* dedicated by permission to King William IV., but also were Horsfield's *History of Sussex* in 1835, and Williams' *Missonary Enterprises* and the *Cabinet of Paintings,* both published in 1837, and all of which were embellished by George Baxter.

As a wood engraver, Baxter no doubt obtained a sufficiency of work for quoting again the letters of his set out in the appendix, he says: "I could get work for one dozen hands"; "I have plenty of work but I have yet to say that I am very short of money." These and other expressions make clear the presence of work but his usual absence of cash. Occupied as he thus was and with an increasing family, the time at his disposal for experimenting in colour printing was limited and probably not a great deal was done. But the dawn of his taking up printing in colours seriously was at hand—we will deal with it in the next part of this chapter.

CHAPTER III

Part 2

Baxter the Man, his Biography and his Work

Necessity the Mother of Invention.—Farquhar

Oil-Colour Picture Printer and Patentee

Between the appearance of " Butterflies " in 1829-30—which print remains a mystery to the extent that no one knows for what purpose or under what circumstances it first saw the light—and Mudie's " Feathered Tribes " in 1834, we know of no printing in colours, and in our opinion it was not until the two prints in those volumes that Baxter definitely made up his mind to risk a public verdict on his experiments and to practise the art on a commercial basis.

We think this print of " Butterflies " was the first known print in colours that Baxter produced, and that it may be assigned to the year 1829-30. There are several reasons for this belief. In the first place, there is an undated document in the handwriting of his brother William, which is in the possession of Mr. Holman, of Lewes, and which he quotes in his little book, *Some Lewes Men of Note,* as follows:—

New Art Printing.

" It has been for many years a subject of attention, with engravers and publishers of works, to print finished coloured drawings. The good which would be effected in the accomplishment of this, is that works with coloured embellishments would be produced so much cheaper that by the customary manner, and that, be the number ever

so great, there would be an unvariable colouring throughout. Much indeed as is pencil drawing to be admired, yet it is by no means to be compared with highly finished coloured paintings, and for this reason; with blacklead drawings the outline of the subject is the only image presented to the mind, the imagination is left to fill up the colouring, but with a drawing possessing the various lines with which nature adorns her subjects, the imagination is not required to exert itself. The eye sees on the paper the livid colours which are associated with the subject, and if coloured embellishments could be produced at nearly the same prices as the usual engravings, who is there but would prefer them? This great desideratum has been accomplished by Mr. George Baxter, a native of Lewes, but now a resident engraver in London.

"About five years since, before Mr. Baxter had secured to himself the name of being one of the first wood engravers of the present time, his attention was directed to printing in colours, and he selected for himself a simple subject—that of two butterflies—in which he succeeded. The art lay dormant for some time, till within the last two months, when, being engaged with some embellishments to Mudie's work on 'British Birds,' he was induced to attempt the printing of coloured vignettes to that excellent work, and with these he has succeeded to admiration. A perfect picture has been printed, and Mr. Baxter has therefore succeeded in effecting what was so ardent a wish of the late Bewick. And what must be considered remarkable, it has been completed in a work of similar character to that from which Bewick owes the greatest portion of his celebrity. We understand Mr. Baxter is engaged in producing several more specimens, and we have little doubt but what a revolution in the style of printing will follow."

The purpose for which this document was prepared is not known. The approximate date at which it was written is plain on its face. Its reference to the embellishments to Mudie's books denotes the date at about 1834, and "about five years since" would give the date of the appearance of "Butterflies" as 1829-30. Moreover, in the Southgate and Barrett Sale Catalogue of Baxter's stock in 1860—a catalogue inspired, if not written, by Baxter—the collection of prints then sold is described as "the result of the artistic labours of upwards of thirty years." This would also give the date as 1829-30. But if he had in

mind only the embellishments of Mudie's book as the commencement he would be some years wrong in saying " upwards of thirty years."

This first mentioned document is of great value, not only as fixing for us the approximate date of the beginning of the work in colours of the great colour printer, but also as establishing a connection between him and Bewick—a subject of which we have much more to say in Part 2 of Chapter 4.

Probably the question of inks was the greatest of the difficulties Baxter had to encounter, and delayed for some years any successor to his print of " Butterflies."

Almost at once he came to the conclusion he had not in fact done what the above undated document ascribes to him, i.e., produced " a perfect picture "; and he seems to have decided that he could do nothing much with water inks, and that merely colouring a woodcut with a thin ink as in the two illustrations to Mudie's book was impracticable for fine results. So, in the next year, i.e., in 1835, we find him—contrary to all the emphatic teaching of Savage—using oil inks. This he believed to be a discovery, and in a sense it was, for at that time printing inks were scarcely to be had, and little was known of them, as is exemplified by the fact that Savage, in 1832, published another volume, entitled *Preparations in Printing Inks in Various Colours*. Leggatt, it may be noted also, took out a patent in or about 1833 for a concoction of logwood mixed with acetate of copper.

In the year 1832 John Baxter published at Lewes his *Library of Agricultural and Horticultural Knowledge,* and his son George's name appears at his address at 29, King Square, in conjunction with that of Simpkin & Marshall, as the London publishers of it. The volume contained a few hand-coloured illustrations of no interest or merit, but probably this publication forcibly brought to his attention how universally inadequate were the then methods. This fact, coupled with the recommendations of Bewick and the exertions other men were making, as well as the need for cash to provide for the necessities of a growing family, spurred him on greatly to try to do something to supply the public desire for coloured printed embellishments; and so, in 1834, the beginning was made. Great as were his pioneer efforts, Baxter possessed no monopoly for printing in colours from blocks nor for oil

inks, and one would, therefore, expect to find others exemplifying their powers on the same road, and "a revolution in the style of printing follow." But except for a little book on chess by William Lewis, published in 1835 by Chapman & Hall, and printed at Beaufort House by Whiting, in which the diagrams are printed in three colours, we have been able to discover not only no signs of anything of the sort, but no other books printed in colour for some years. All the progress made was by Baxter; the next effort being a patent by Charles Knight in 1838.

At first Baxter could provide no substitute for the succession of printings from wood blocks like paper hangings, as practised by John Baptist Jackson and Savage and advocated by Bewick. Nevertheless, each print he brought out in this way—and there were a good number, as our Catalogue will show—was an improvement on the one before it. All after the first two or three were in oil inks, with which—if we may judge from the precision with which he stated the fact on all his subsequent illustrations and elsewhere—he was very much impressed.

Baxter's confidence in himself was not lacking. Savage, whose teaching he seems not only to have ignored but to have taken great pains to advertise the fact, was no mean authority. He was not only in charge of the printing department of the Royal Institution, but the Royal Society of Arts in 1825 in recognition of his work in the direction of printing imitations of coloured drawings by printing from blocks—which, be it remembered, were not in oil inks—conferred on him a silver medal and a cash payment. Therefore it required some boldness on Baxter's part at his age to take the course he did.

But oil ink alone was not the ultimate goal of Baxter's ambition, and so in 1835 he applied for a patent for his process, which, as used by him, was a combination of oil inks, metal plates, and blocks. In the specification, however, he made no claim for novelty in his inks. We deal so fully in Chapter II with the process that we cannot usefully say very much here, but we give his own description from his specification of what he conceived his claim to be.

He says: "Having possessed myself of an engraving of the subject which it is desired to have coloured to represent a highly-finished oil or water colour painting, and having a copy of the painting before me of which it is desired to produce an extensive series of imitations, and

having determined on the number of colours and tints it will require, which is a matter of taste, at the same time depending on the nature of the painting which is to be copied;—but this is the same as if the copies are to be produced merely by a succession of printings from a series of wooden blocks, without having my improvement combined therewith—that of taking such printings on to impressions from steel or copper plates or from stone or zinc in order to colour the same and thereby produce coloured impressions having a high degree of finish . . . It will be found that successive colourings and tints of a series of blocks being received on copper or steel plate, or lithographic or zincographic impressions, more body and character will be given to the finished print than when the coloured print is the result of the same series of blocks taken on plain paper, which has been the practice heretofore."

As the law then stood, Baxter had to do one of two things. He had either to claim his oil inks and his printing in colours from wood blocks to be novelties, and run the risk of his whole patent being declared void for misdescription, or to abandon them as novelties and rely entirely on his combination of a plate and blocks for its validity. Consequently he says in his specification: " I am aware that many years ago attempts were made to tint copper plate impressions called claro obscuro, which consisted in giving additional tints of the same or nearly the same colour. I do not, therefore, lay any claim to such tinting. But what I claim as my improvements consists in colouring the impressions from steel or copper plates or from lithographic stones or from zinc by means of block printing as above described."

The essence of a patent was that the thing patented must be novel, not described in any then published book, not well known in the business world, or been previously publicly used. That Baxter knew little of the ancient art of chiaroscuro, or, as he called it, " claro obscuro," is plain from his specification, and we should imagine he then knew still less of any other methods. But if he wanted to obtain a monopoly someone must study the subject so as to prepare an effective specification. Jackson's and Savage's prints from blocks in natural colours in their respective books would clearly be an anticipation of any claim Baxter might make for a patent for that art, even if the work of the chiaroscurists of the sixteenth century—not being in colour—was not

also. Oil inks had also been so extensively used in the past as to bar that avenue also. He was, therefore, probably well advised to rely entirely on the combination of plate and blocks, which after so long an interval he revived if he did not invent.

Whether, if an attack had been made with knowledge on his patent for this combination, he could have successfully resisted it, is open to very considerable question. He claims no monopoly in his specification for any particular kind of plate. He simply says: " I proceed to have the design engraved on a copper or steel plate." It is true no one had previously printed from an aquatinted plate such as he commonly used. Kirkall and his followers used mezzotint, and H. Goltzius etching, and no one had ever attempted before Baxter to print by this method in the colours of nature in imitation of an oil or water colour painting. However, the combination such as he described it in his patent was not new; but as it was never attacked Baxter enjoyed his monopoly for nineteen years.

As to his work before the patent, contemporary authors seem to have been very emphatic, not only as to its quality but also as to its novelty. For instance, R. D. Thomson and Thomas Thomson, in whose book, *Records of Science,* published in 1835, there is an article on " Printing in Colours," which states that: " It has long been a subject of regret that, notwithstanding the high state of perfection which the arts of printing and engraving have reached, hitherto attempts at printing in colours have been attended with complete failures. Mr. G. Baxter, wood engraver, King's Square, Goswell Road, has, however, succeeded in printing in colours so successfully that we consider it proper to call the attention, especially of naturalists, (no doubt the writers had in mind prints 2, 3 and 4, " Dippers and Nest," " Little Grebes and Nest," and " Eagle and Vulture "), to the works of this meritorious young artist, who, being master both of engraving and printing, will be enabled, if properly encouraged, to make great improvements in this interesting branch of art, which he may be said to have originated. We have before us a delineation of Howard's " Modifications of Clouds," (Print No. 9), in which the superiority of the new style over the common method of colouring is most strikingly exhibited."

Other journals and books also called attention to the novelty. *The*

Athenæum in 1834, referring to the "Feathered Tribes," says: "We note as a curiosity a small vignette on the title-page of each volume ("Dippers and Nest" and "Little Grebes and Nest," Prints Nos. 2 and 3) engraved on wood and printed in colours." Fisher's *Drawing Room Scrap Book,* in 1834, in the preface written by L.E.L., says: "I may be permitted to point attention to the beauty and novelty of the coloured frontispiece ("Hindoo and Mohamedan Buildings"). The preface to Gandee's *Artist,* in 1835, also says: "The frontispiece ("Cattle Drinking," Print No. 7, Plate 10) is a very successful specimen of a new art, which will, no doubt, before long be brought to such a degree of perfection as to produce facsimile copies of the finest oil paintings. It is done by taking successive impressions from wood blocks, and when it is stated that no less than twelve are used in this instance, and consequently that each plate goes through the press twelve times, some idea may be formed of the ingenuity and skill required to conduct so difficult a process."

Mudie's *The Heavens,* in 1835, says in the preface: "In the frontispiece and vignette ("The Heavens," Print No. 12, and "The Seasons," Print No. 13), Baxter's beautiful art of printing in oil colours is shewn to peculiar advantage. The beam of Aurora Borealis in the Polar sky, and the radiation of light around the sun in the illustration of "The Seasons," are no common efforts of the press, nor am I aware of any other means by which the same delicacy of effect could be produced at even ten times the expense."

The Morning Advertiser of that day said: "The frontispiece and vignettes (Prints 12 and 13) are so novel and beautiful (they are printed in oil colours) that we wish the works contained a few more specimens of the artist's taste and skill."

The New Year's Token, in 1836, said: "He (the author) would particularly call the attention of his young friends to the frontispiece ("Virginia Water," Print 21) and vignette ("Boy and Birds' Nest," Print 22), which presents an entirely new feature in the art of printing. It will scarcely be credited by some that the glowing tint and beautiful softness of these plates is effectuated by simple mechanical means, unassisted in any way by the painter's skill except as regards the judgment in the colouring. The art is quite new, but it is one that must

become popular where softness and glowing effect are sought for, and it has this advantage, that a beautiful effect once obtained may be preserved with unerring certainty through thousands of plates. We cannot withhold from Mr. Baxter our humble testimony to his talent and taste, and consider him justly entitled to that patronage which is always bestowed on merit by an enlightened public. Mr. Baxter himself states that the art is but in its infancy, beautiful though it is, and that many improvements will still be made." We give representations of the two prints here referred to on plate 18.

The preface to Mudie's *Feathered Tribes* in 1834, in addition to what we quote elsewhere, says: "The vignettes on the title-pages (being prints 2 and 3, and the only parts printed in colours) are novelties, being the first successful specimen of what may be called 'Polychromatic printing,' or printing in many colours from wooden blocks. . . . By this method every shade of colour, every breadth of tint, every delicacy of hatching, and every degree of evanescence in the outline can be obtained." The two prints are shewn on plate 8.

Lastly, in Moffatt's *Book of Science*, published in 1835, the author says in his preface:—"I must be allowed to direct the attention of the student to the graphic illustrations, in the merit of which I can, of course, claim no share. One of the illustrated cuts has been executed in a peculiar manner, exhibiting a specimen of wood engraving (Print No. 9, "Modifications of Clouds"), printed in colours. The artist, Mr. Baxter, has thus been enabled to furnish representations of the forms and appearances of clouds which for accuracy and effect may compete with drawings in water colours." We give a representation of the print on Plate 11.

From these references we also get information beyond the prevalent idea of the novelty of the work, for some of them show clearly the course Baxter set himself, the goal at which he aimed, and the steadiness with which he pursued it. It will be noted that Gandee's book speaks of the art being brought to "such a degree of perfection as to produce facsimile copies of the finest oil paintings." This we know was always Baxter's ambition, though at that time he was very far from having attained it.

The New Year's Token says: "Mr. Baxter himself states that the art is but in its infancy, and that many improvements will still be

made." The references point clearly to the fact that Baxter was by no means satisfied with what he had then accomplished, and hoped and intended to go much farther towards perfection.

His vision as yet did not seem to extend beyond book illustration, and he did not foresee what he would be able to do under his patent or the accomplishment of such prints as the " Coronation " and " Opening of Parliament " within a very few years.

The link between the Baxter and Harrild families was largely strengthened in 1835 by the marriage of Robert, son of Robert Harrild, John Baxter's friend, to Mary Baxter, George Baxter's sister.

In this year, 1835, his premises proving inadequate for his growing operations and his pecuniary means too small to continue them, Baxter moved on March 23rd, 1835, from King Square to Charterhouse Square, and took in Harrison Weir, the well-known artist (who also was born at Lewes) as an apprentice. Later on Gregory, Reynolds, and George Cargill Leighton also came into his workshop. In this year was published, by his father, Horsfield's *History of Sussex*, for which Baxter produced one of his few chiaroscuro prints in sepia.

Our readers will remember that in the preface to Gandee's *Artist*, which we have quoted, and which book was published by Messrs. Chapman & Hall in 1835, it was announced that Baxter's art would " before long be brought to such a degree of perfection as to produce facsimile copies of the finest oil paintings." Now, at this period of England's History, daintily illustrated books of poetry and short stories were popular as Christmas gifts, and the publishers just named conceived the idea of issuing a Volume de Luxe, and called upon Baxter to fulfil his announcement, and produce for them eleven such pictures from well-known artists for a book to be called *The Pictorial Album* or *Cabinet of Paintings*.

Here was Baxter's chance. Think of it—well-known and influential publishers giving him the opportunity of exhibiting his new process in a volume which would almost certainly be the art book of the season. It was to be dedicated to King William IV., to have well-written stories and poems by well-known people, and above all was to have a man to write the preface extolling the process who of all men

at that time, probably, knew most about the history of colour printing.

Baxter set to work in earnest. He selected pictures by R. Westall, R.A., W. Westall, A.R.A., Fanny Corbaux, S. Prout, Guido, G. Barnard, J. Holland, W. Pickersgill, R.A., G. Jones, R.A., and Mrs. Seyffarth. We give illustrations of three of them on plates 43 and 44.

Unfortunately the suggestion came just at the period when Baxter, having found printing from blocks, even though in oil inks, insufficient, had not decided what method he could substitute. In his petition to the Privy Council, set out on page 90, he says that it was in the course of his labours on this volume that the advantages of combining a plate with blocks occurred to him, and he then continued his exertions with redoubled energy, because he was so extremely anxious to get the Paternoster Row publishers to patronise his work, and he wished to show them by this volume what he really could do. So he devoted a great deal of time and labour and applied all his skill and then obtained his patent and ultimately produced the illustrations by his new method.

But alas! the delay thus caused prevented the volume from appearing at the time arranged, *i.e.*, the close of the year 1836, and the fact becoming known in the trade there was trouble for him all round. This great opportunity was lost, and Baxter for some time could make very little headway in the quarter and with the persons he wished.

This is his own account of his want of success, and a good deal of it may be accurate; but there were very likely other reasons as well which he does not disclose, and his want of sufficient money may have been one. However, be his success then what it may have been, to-day few more interesting coloured volumes exist than the *Pictorial Album* or *Cabinet of Paintings*.

Baxter obtained his patent, which is dated October 23rd, 1835, soon after the passing of the 5 and 6 Wm. IV. c. 83. The law and practice under this Act, however, were not then very well established. The patent contained the usual proviso that the patentee should "cause a particular description of the nature of his undertaking and in what manner the same is to be performed, to be enrolled in his Majesty's High Court of Chancery within six months of the date of the Letters Patent." This is known as the specification, and it is confirmatory of

the difficulty he experienced in framing this very important document that it was only enrolled on April 23rd, 1836—which was exactly the last possible day.

The introduction of a plate for book illustration is cumbrous and expensive. The great advantage that wood possesses over metal for this purpose is cheapness, because it can be printed at one impression on the same sheet with the letter-press.

Baxter's difficulty was that he could not produce from wood only the quality he wished, and without its durability he could not obtain the quantity he needed; and so he sought to obtain quality and quantity by combining a steel plate with a wood block.

These difficulties may have been largely the reasons for his breaking away entirely from book illustration. About 1846 it was revived, so far as pocket-book embellishments are concerned, but for other books it was used by him hardly at all.

There was an immense deal for him to learn, many experiments for him to make, and great difficulties to overcome between printing from blocks in water-colours and printing with the aid of a plate in oil inks. Baxter's brother, William Edwin, in his evidence in 1849 emphasises this, for he says:—" His brother was led on step by step. Nearly every fresh design he brought out gave him some hint to carry his art on to the state it now is. After he had tried it some time he went on step by step improving, and at last determined upon this step of commencing by engraving upon metal, and for that he took his patent."

Baxter described each of his prints in the *Cabinet of Paintings* as printed in oil colours by G. Baxter (patentee); but the instructive preface by " C." to this book suggests " picture printing " as the proper description—a suggestion Baxter adopted very tardily. He used it on a few prints in later years, but he always much preferred his own description of " oil-colour printing " or " patent oil printing," and when he did use the words " picture printing " it was always in connection with " oil colour." Indeed, in the " description of the art of oil colour printing " which he presented to the subscribers for his print of the Opening of Parliament (No. 131) by Queen Victoria, he

says (see page 552) : " It has been called by the patentee ' printing in oil colours,' but it has been styled by some of his contemporaries ' picture printing.' " The improvement in his work after the patent was certainly very marked.

Specimens of the prints by the earlier process were submitted to King William IV. in 1835, and by the patent process in 1836, and in a letter on behalf of His Majesty, signed " T. Hayter," dated November 23rd, 1836, from Brighton, we are told " His Majesty was pleased to express his approbation of them and to give Mr. Baxter credit for the improvement which he had made in the art since his invention was first introduced to his Majesty's notice."

But Baxter did not realise how slow a matter it is to educate a people, and no doubt it was a sad disappointment that there was not more response to his efforts. The preface to the *Cabinet of Paintings* states: " Should they (the illustrations) be favourably received by the public with whom the decision respecting their merit must finally rest, it will be the endeavour of the engraver and of the publishers to produce another series at a future opportunity no less worthy of approbation."

The publisher's preface also to *The Agricultural and Horticultural Annual,* published by his father in 1836, says: " Next year we hope to be enabled to illustrate the pages with a number of coloured embellishments perfected by the new invention for which a patent has recently been granted to Mr. George Baxter, who has succeeded in establishing an art productive of great benefit to the public. The frontispiece and title (Prints Nos. 25, ' Southdown Sheep,' and 26, ' Convolvulus ') are the early productions of his skill, and we entertain little doubt but before next year he will bring it to very great perfection, so as to afford us the opportunity in our annual to present the public with unique and elegant engravings surpassing any description of embellishments with which agricultural works have as yet been ornamented."

Baxter's brother William said, in his evidence before the Privy Council: " The first subject by the patent process was the ' Southdown Sheep " (see Plate 15)[1], done ' six months before patent granted.' We anticipated bringing out the Annual (*i.e.*, the *Agricultural and Horticultural Annual*) in November, and a small illustration for a publisher

in Holborn Hill of some children (of which we give an illustration, Print No. 68 on Plate 14) may be earlier."

The "Southdown Sheep" the illustration to the *Agricultural and Horticultural Annual* (the preface to which is dated October 24th, 1835, which, it will be observed, is the day after the patent was granted), was a tribute to John Ellman, who had done so much to improve the breed in Sussex. In some cases the print has no lettering, in others it is "Baxter's Colour Printing"—the words "patent" and "oil" being absent. But the convolvulus scroll and wreath, the other coloured illustration (No. 26) in the book by Baxter, has the lettering "Baxter's Oil Colour Printing, 3 Charterhouse Square, London." The omission of the word "patent" seems to confirm the evidence of Mr. William Edwin Baxter that the print of "Southdown Sheep" was done before the patent, but perhaps produced afterwards.

The specimen prints Baxter lodged with the specification are: (1) "Bohemian Peasants" (Print No. 23); (2) "Hungarian Peasants" (No. 24); (3) "Southdown Sheep" (No. 25) (not the "Convolvulus Wreath" (No. 26), which is probably entirely from wood blocks); (4) "Tropical Scenery" (second variety) (No. 14a); (5) "Temperate" (No. 15a); (6) "Cleopatra" (No. 43); (7) "Polar Sky" (second variety) (No. 12a); (8) "Seasons" (No. 13a); (9) "Scene on the Mountain Tops" (No. 16); (10) "Air Bird" (No. 17); (11) "Evening on the Sea" (No. 18); (12) "The Shore" (No. 19). All these prints can still be seen by anyone interested at the Record Office, London, where they are annexed to a roll, and are as fresh in colour as when lodged.

Several "first pulls" are also deposited. They show little difference in the plate to the first pulls of his later subjects, except that the plates are not perhaps quite of so high a grade. They are called in the preface to the *Cabinet of Paintings* "faint impressions for the ground." The print of "Cleopatra" is given in its seventeen states; that is to say, a pull from the plate and the same impressed from one to sixteen blocks. It is little wonder there was delay in supplying the illustrations for the *Cabinet of Paintings* if, in addition to engraving eleven plates, he also had to cut all the required blocks. Indeed, the preface to that volume says: "Some of the subjects have required not

less than twenty blocks," and that " even the most simple in point of colour have required not less than ten." The *Cabinet of Paintings* brought him nothing but work and worry; misfortune continued to dog his footsteps. Moreover, the volume of the *Horticultural Journal, Florists' Register and Royal Lady's Magazine,* also published by Chapman and Hall in 1836, in which his production of the " Conqueror of Europe " (No. 26a), appeared, does not seem to have at all met with their approval. The editor says: " We present our readers this month with a figure purporting to be the Conqueror of Europe, Auricula (we give a representation of it, Print No. 26a, see Plate 19), a flower in great request in the country and carrying away many prizes at provincial shows. We have said it purports to be the ' Conqueror of Europe,' because it is not quite what it should be, though as a curiosity it is worth attention. It is not coloured by hand but printed in the same way that a room paper is printed, by different blocks, each laying on a different colour and forming, when complete, as many hues and shades as could be laid on by a draughtsman. Many allowances must be made for a first attempt and for a difficult subject, but enough has been accomplished to show that the art is capable of almost anything, and that a second attempt even at this subject would be successful. The figure will be easily recognised by everybody who has seen the bloom. The edge is not sufficiently grey, the paste is not sufficiently white, and the ground colour is a little too dark, but it must be kept in mind that there is not a colour laid on by any other means than printing, and we prefer sending out the subject as completed by the inventor of that mode of printing, to altering it by any means from a true specimen of the art of printing in oil colours. Had it succeeded to our wishes it had been of great advantage to us, not as regards expense—for it is higher—but for uniformity of colour in large numbers and accuracy of touch in some particular flowers."

This Auricula, apparently, appeared before the prints in the *Cabinet of Paintings,* and it seems to be from blocks and a plate. We expect Messrs. Chapman and Hall would give Baxter forcibly to understand that if that was the kind of work they were to have in their Volume de Luxe it would not do at all; and we can quite believe

that he would, as he says, " devote a great deal of time and labour, apply all his skill, and continue his exertions with redoubled energy " in the efforts to do something better.

Alas for the vanity of human wishes! There were no " unique and elegant engravings " in the next or any other year's *Agricultural and Horticultural Annual.* The engraver and publishers of the *Cabinet of Paintings* did not produce " another series at a future opportunity," nor did Baxter get any more work from Messrs. Chapman and Hall for some years.

Probably the first advertisement of the patent by Baxter was that contained in his father's *Agricultural and Horticultural Annual* for 1836, which states: " Mr. George Baxter, Engraver on Wood, 3, Charter House Square, London, begs to inform publishers that after several years' arduous labour, anxiety, and expense, he has succeeded in an art, for which he has had granted to him his Majesty's letters patent. It is a new mode of printing in oil colours, landscapes, portraits, animals, flowers, &c., for the embellishment of works.

" N.B.—Woodcuts designed and engraved in a superior style. Woodcuts, title-pages to works, &c., printed, where extra neatness is required."

About 1837, Baxter did a good deal of what was then popular and called " bronzing," *i.e.*, printing in a species of bronze ink, but it had no special merit. The old collector has on pages 9 and 10 spoken of Baxter's connection with Robert Mudie, which began at this time. The books they produced are of interest if for no other reason than because, owing to the fact that most of them went through several editions, we get prints in the early ones by blocks only and in the later ones by the patent process. Thus it is possible to compare the two. Mudie died of a lingering illness in 1842, and the joint series which began in 1834 ended about 1839. Mudie wrote of the illustrations in the volume of *Spring,* published in 1837: " ' The Landscape ' (' Turn of the Monsoon,' Print No. 29) is by Westall, who visited the country. ' The Bird ' (' A Bird of Spring,' Print No. 30) is from nature, and both do great credit to our very talented and indefatigable friend, Mr. George Baxter." So we see by this that Baxter drew from nature and

besides was on friendly terms with Mudie. In the first three volumes of the "*Man*" series, however, Baxter's name is nowhere mentioned except on the prints, and Baxter did not embellish *Social Man,* published in 1840, the fourth and last volume, as the prints found in it are always hand-coloured and never bear his name. Whether this indicates that there grew up a coldness between them we cannot say.

The old collector also mentions on page 10 Baxter's association with the lady writers of children's books and other volumes, which took place between 1835 and 1840. We can add little to what he says except that we imagine his illustrations considerably aided the popularity of the books.

In 1837 his father and brother William founded the *Sussex Express* at Lewes, a newspaper which rendered George some service and might have done him more had he been of a conciliatory and tactful nature.

The finest but financially the most disastrous period of Baxter's colour printing career was now about to open,—that of the Missionary series of prints and his association with Snow. We will deal with it fully in the next part of this chapter.

CHAPTER III

Part 3

Baxter the Man, his Biography and his Work

There is a tide in the affairs of men
Which taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

Shakespeare.

His Missionary Prints' Period

We have only to mention that during the years covered by this portion of Chapter III., Baxter produced not only his fine prints of "The Coronation" and "Opening of Parliament," but also the portraits of "Mr. and Mrs. Chubb," "The Launch of the *Trafalgar*," "The Wreck of the *Reliance*," "The Departure of the *Camden*" (which was his first print on a mount), the portrait of the Rev. J. Williams (which was his first portrait in colours), "The Ordinance of Baptism" and the "Landing of the Missionaries," as well as his unequalled portraits of Williams and Moffat, and Pomare and Pritchard; and our readers will gather what an important and interesting period it therefore is.

In the year 1837 began the collaboration between Baxter and John Snow, who had then just been appointed publisher to the London Missionary Society. These two conjointly are responsible for the publication of several interesting books and some fine prints.

The first volume they produced was *A Narrative of Missionary Enterprises,* by the Rev. John Williams, published in 1837, which is particularly interesting as it contains Baxter's first effort in colours at portraiture, the frontispiece of it being a likeness of this celebrated missionary.

This was the beginning of Baxter's Missionary work, which continued through a period of ten years. Of Williams' portrait in the book (Print No. 71), of which we give an illustration on Plate 13, the author says: "At the express wish of very many highly esteemed friends, the author has introduced a portrait of himself into the present edition and, as he has spared no expense in the execution of it, he hopes not only to enhance the value of the volume in the estimation of his friends, but also introduce into more general notice an art which appears to him exceedingly beautiful and worthy of every encouragement."

In the course of a short time and owing to the lamentable tragedy soon after, when the Rev. Jno. Williams, the first Christian martyr in the South Seas, was killed and eaten by savages, this portrait became popular, and Snow found there was a market for it apart from the volume in which it had been placed, and it was sold separately. This discovery had a very important bearing on Baxter's career, for it suggested to him the production of prints quite irrespective of book illustration, and so in the next year, 1838, Snow published the first print Baxter designed otherwise than for a book embellishment, and it appeared on a tinted lettered cardboard mount. This was "The Departure of the *Camden*" (Print No. 80), a representation of which we give (see Plate 13). Whether this was a great success is doubtful, as the print is very rare to-day, which leads one to suppose no large number was issued; and no other of his prints on mounts appeared for three years, *i.e.*, until 1841, when the pair of the Rev. John Williams' "Reception at Tanna" and his "Murder at Erromanga" (Prints Nos. 82a and 82b) were published (see Plate 79).

Evidently Baxter was not disposed to let Snow have too much of the credit, and we imagine there was considerable disagreement; and the last-mentioned pair, although they were at first published jointly by Snow and Baxter, were later published by Baxter only. On May 15th, 1839, Mary Harrild, Baxter's sister, died at Lewes, whither she had gone owing to the state of her health. In this year John Jackson, a pupil of Bewick, published his monumental *Treatise on Wood Engraving*, and he commissioned Baxter to produce an illustration for it; and so we get a print of "Ovingham" (No. 70), which was a place

intimately connected with Bewick. This embellishment is not in colours but in sepia, in imitation of a drawing by Edward Swinburne, and, as stated in the book, it is entirely from wood blocks and was inserted as a specimen chiaroscuro engraving, and it bears no lettering other than the name of the subject.

Speaking of chiaroscuro in general, the author says: "In the present day Mr. Geo. Baxter has attempted to extend the boundaries of this art by calling in the aid of aquatint for his outlines and first ground, and by copying the positive colours of an oil or water-colour painting. . . . From the time of the publication of the second part of Savage's *Hints* and the tinted illustrations of *Puckles' Club*, no further attempts appear to have been made to improve or extend the practice of chiaroscuro engraving and printing in colours till Mr. Geo. Baxter turned his attention to the subject. His first attempts in chiaroscuro engraving are to be found in a *History of Sussex*, printed by his father at Lewes in 1835. Mr. Baxter tried various experiments, and at length succeeded so much to his satisfaction that he took out a patent for printing in oil colours. The manner in which he executes picture prints in positive colours, after drawings or paintings in oil, is nearly the same as that in which Kirkall executed his chiaroscuros. The ground, the outlines, and the more minute details, are first printed in neutral tint from a plate engraving in aquatint; and over this impression the proper colours are printed from as many wood blocks as there are different tints. The best specimens of Baxter's printing in oil colours from wood blocks over an aquatint ground, are to be found in the *Pictorial Album*, published by Chapman and Hall, in 1837; and among these the following appear to be the most deserving of distinct enumeration: 'Interior of the Lady Chapel, Warwick' (No. 45), 'Lugano' (No. 44), 'Verona' (No. 42), and 'Jeannie Dean's Interview with the Queen' (No. 49). In some of the most elaborate subjects in this work, the colours have been communicated by not less than 20 blocks, each separately printed. So far as regards the landscapes, nothing of the same kind previously done will bear to be compared with them."

The author says of Baxter also that he was one of the wood engravers of that day most entitled to honourable mention; so from the

mouth of a learned expert we may gather that not only with his wood engraving but also with his colour printing Baxter had established already a great reputation.

In this criticism of the coloured work we see perpetuated the idea of Baxter having taken out a patent for printing in *oil colours*. The author would be unlikely to see the specification for the patent, and in all probability would rely on the information given him by Baxter in person. The statement, however, that the first attempts at chiaroscuro engraving were in the *History of Sussex* deserves more than a passing notice. If Jackson knew of " Dippers and Nest " and " Little Grebes and Nest " (Nos. 2 and 3, Plate 8), which by the date of publication in 1834 would appear to be before the print in the *History of Sussex* in 1835, then the inference is that like " C." in the *Cabinet of Paintings* was inclined to do, he did not regard them as chiaroscuros, presumably because printed in colours; but there is also the hypothesis that the print in 1835 may have been produced before the ones in 1834, though published after, and in that case Baxter followed exactly with his art the evolution of colour printing in general—first a print in simple colours like the initial letters in the " Psalter " of 1457 equivalent to Baxter's " Butterflies," then the chiaroscurists equivalent to his print in the *History of Sussex*.

In 1839 and 1840 Baxter's output was scanty, but no doubt his labour was great, for was he not preparing among other important items the two great historical prints of his career, viz., " The Coronation of Queen Victoria " (No. 129, Plate 47) and " The Opening by her of the first Parliament of her Reign " (No. 131, Plate 47). These, like most of his subjects for the next few years which were not book illustrations, were large pictures—some being obtainable by subscription. It is recorded by tradition that Baxter once said " he never thought he should do anything larger than book illustration until the Missionary people suggested it." This seems to imply that it is to the " Missionary people " that the world owes some fine printed pictures. Probably the suggestion of the " Departure of the *Camden* " came from Snow, and that was the origin of Baxter's production of prints larger than book illustrations. The two above-mentioned large historical prints were dedicated by special permission to the Royal Family.

The first prospectus announced that the Coronation print would exhibit " the magnificent spectacle as seen from the gallery occupied by the Foreign Ambassadors at the time, when the crown was being placed on Her Majesty's head by the Archbishop of Canterbury "; but the second prospectus varied this, and the eventual form of the picture was at the moment of Her Majesty receiving the Sacrament. The prospectuses, which are now exceedingly rare, gave the names of many very august patrons. With the print of the " Opening of Parliament " was presented to each subscriber " an historical account of the ceremony together with a description of the art of oil colour printing." This account is interesting but also excessively rare, and we set it out in full on page 552. In a letter written in January, 1840, by one of the family, we get a side glance of Baxter at this time and an indication of his financial condition.

The letter states: " George is getting a few of his prints out, but is still as poor as ever; in fact, every sovereign of my own and ———'s is in his possession, or, rather, he disposed of them. He gets the money for them pretty freely, but there are so many ways for it that it is as it were gone before it comes." And his brother William says in his statement, from which we have previously quoted: " The ' Opening of the Queen's First Parliament ' and the ' Queen's Coronation ' ruined him. Great advances had been made to him for these publications at Lewes; in fact, he had drawn from our business more than £1,000 after his publications were at a standstill for money, and until we came to the rescue his prospects appeared wrecked." And further, Baxter's petition to the Privy Council in 1849 (see p. 90 *et seq*) confirms these statements and gives further details.

Thus the period of Baxter's artistic zenith was the time of his greatest financial distress. If it had been possible, he would have been a wiser and a happier man if he had turned himself into a limited company, leaving it to the directors to conduct his fiscal affairs, reserving only for himself that portion in which no one then excelled him. He was a skilful craftsman and fine colourist but a hopelessly incompetent business man.

The preparation of these pictures of State events brought him into close contact with a number of exalted and influential personages. In

corroboration of this we find in the *Sussex Express* of May 7th, 1842: "Mr. Baxter had the honour on Monday of submitting to Her Majesty and Prince Albert an outline of the 'Baptism of the Prince of Wales,' with which Her Majesty and His Royal Highness were pleased to express their approbation."

We also find other references in the *Court Journal* and other papers of that time as follows: "Their Royal Highnesses the Dukes of Sussex and Cambridge honoured Mr. Baxter with sittings for the Coronation picture." "Mr. Baxter, the inventor of oil colour printing, had the honour of attending at Buckingham Palace on Wednesday and Thursday to complete the portrait of Her Majesty, in the robes of State, for an historical subject connected with the opening of the first Parliament of her reign." "On Wednesday Her Majesty did Mr. Baxter the honour of inspecting the picture which he has been so long preparing to celebrate the opening of the first Parliament of her reign, at which Her Majesty expressed her highest approbation. The picture, which will be executed in the highest style of oil colour printing, was also exhibited in the robing room of the Peers prior to the prorogation of Parliament." "Mr. Baxter had the honour of attending at the Palace to make a sketch of Her Majesty's Coronation dress for his picture of the Coronation." "The pictures were submitted to the Queen Dowager at Marlborough House for her inspection, and also after an introduction by the Ambassador, the Chevalier Bunsen, he had a long interview with the then King of Prussia. His Majesty had had Baxter's print of the Coronation shown to him by the Dean, Lord John Thynne, on his visit to Westminster Abbey, and desired to have the process explained to him. He expressed his admiration for the art and passed a high eulogium upon the skill and talent of the artist, and honoured Mr. Baxter with his patronage for his then intended print of the 'Baptism of the Prince of Wales.'"

We find also that Baxter was present both at the Coronation and Opening of the first Parliament, and was one of the two artists who alone received Her Majesty's commands to be present at the baptism of the then Prince of Wales (afterwards King Edward VII), which was a very high honour as the ceremony was very august and exclusive. At each of these three functions he was not merely admitted but special

arrangements were made for him that he might make his drawings in comfort. Some of the London journalists, it is stated, mistook him for Sir William Newton, the Academician, who was not present.

At the Baptism he took his sketch of the ceremony from the Royal platform. A print of this subject was advertised and intended, but we believe it never materialised. We fear this was not the only historical print of which we have been deprived by reason of Baxter's want of means, as he made arrangements to publish later on, and there was advertised but never appeared, a print from the great picture by Haydon (now in the hall of the Law Courts) of the delegates under the presidency of Thomas Clarkson, which was held in London in 1840, for the abolition of slavery. Nor did "The *Reliance*" (afterwards wrecked) "in full sail off Hong Kong," which was intended as a companion to the "Wreck of the *Reliance*," published in 1843, meet with any better success, and although then well advertised no copy has ever been found. Baxter illustrated also in 1841 Sir Nicholas Harry Nicolas' (Chancellor and Senior Knight Commander of the Order of St. Michael and St. George) *History of the Orders of Knighthood*, the preface to which says: "In every instance the drawing was made from the original, and the plates, which are printed in oil colours by Mr. Baxter according to his newly invented plan, reflect much credit on his accuracy and skill." The frontispiece is a large portrait of Her Majesty Queen Victoria as Sovereign of the Order of the Garter standing in a Garter stall with her robes and insignia (No. 201, see Plate 46).

If this statement is literally accurate that "in every instance the drawing was made from the original"—as it may be, and, in fact, from what was said by the press as stated on page 75 of this volume, it probably was—then Baxter must have been permitted the high privilege of sketching Her Majesty from life. Notwithstanding the above statement in the preface, some of the illustrations appear to be from wood blocks only, and not according to Baxter's then "newly invented plan." The book is dedicated to Her Majesty Queen Victoria. The dedication says: "It was humbly hoped that a general History of the British Orders of Knighthood might be deemed worthy of Your Majesty's attention, and that hope was encouraged by your Majesty

having graciously deigned to allow this work to be placed under your august protection."

The Duke of Sutherland of that day, whose Duchess was reputed to be the most beautiful woman present at the Baptism of the then Prince of Wales, was specially friendly disposed to Baxter, and it was largely through their influence that Baxter enjoyed several privileges. Although no print ever appeared of the Baptism, Baxter exhibited at the Royal Academy in 1845 a beautiful watercolour of the event, and it was no doubt from this that the print was to have been taken, and was to have been a companion to that of the Coronation.

As we see, Baxter was establishing, or indeed had established for himself, a name and a distinction, and one might imagine he would be on the high road to some of the benefits that usually accrue. There was a tide in his affairs which seemed to lead on to fortune, but the artistic temperament is not always found in association with tact and discretion, and Baxter was no exception, and he does not seem to have taken it at the flood.

In 1842 he recorded for posterity by his print of the subject " The Launch of the *Trafalgar* " (No. 132), at Woolwich, by Her Majesty Queen Victoria. This ship was the last of the old wooden men-of-war. We give an illustration of the print (No. 132, Plate 26), and the remarkable amount of detail Baxter has contrived to get into a small space will be seen. The year 1843 was an eventful one. In the first place he produced his fine print of the " Rev. J. Williams " (No. 74), we give an illustration (on Plate 23), and of the " Rev. R. Moffat " (No. 89), and also those remarkable portraits of " Mr. and Mrs. Chubb " (Nos. 231 and 231a). These latter were printed under a private arrangement with Mr. Hoole, with whom Baxter was associated, and who represented the Wesleyan Missionary Society, and married a daughter of the lady and gentleman depicted. Only a few were printed, which accounts for their rarity to-day. Further particulars of them will be found on pages 399 and 400.

Seeing photography was not then in being and that paintings were expensive, one wonders why it was that Baxter's art was not more employed for portraiture. The circumstances connected with these likenesses of the Chubbs seemed to give Baxter a hint. Had he followed

it he might have done much. Whether he was in France at the time Queen Victoria and the Prince Consort made their memorable visit to Louis Philippe at the Chateau D'Eu, in Sept., 1843, is not clear, but in the lettering at the foot of this print it would seem so, as he distinctly says, " Sketched during the procession by G. Baxter."

As the old collector points out, during this period Baxter produced prints illustrative of the work of three great Missionary Societies, viz.: The London Missionary Society, the Wesleyan Missionary Society, and the Baptist Missionary Society, and also of the Religious Tract Society, and very fine are some of them; but it was for him also a year of worry and anxiety. Not only did some of his apprentices leave him on unfriendly terms at the end of their period of service and managed to secure some of his patrons, but he had other disappointments and vexations. Amongst other things, he had a bitter and unseemly disagreement with John Snow, and an angry controversy occurred between them in the pages of the *Patriot* newspaper, though the dispute began at an earlier date.

Both Baxter and Snow threatened to issue separate prints of the Rev. J. Williams and the Rev. R. Moffat; and we find continued advertisements by Baxter of his intention to publish his pair on a given day, and they not then appearing, a fresh advertisement would fix another day, and it all pointed to a great scramble between these two men as to who should get his pair out first. Snow also in the same way issued advertisements as to his portraits, and ultimately a pair published by Snow and a pair by Baxter seem to have appeared on the same day in 1843. A careful inspection of Baxter's pair reveals the difference in the manner of production, that of Williams being a pure mezzotint coloured by blocks, that of Moffat is partly mezzotint and partly stipple coloured by blocks.

On the appearance of Snow's pair, which presumably were lithographs, Baxter advertised that he, " as inventor and patentee of oil colour printing, wished to caution the public against ordering a common lithograph in lieu of his oil colour mezzotint, and strongly recommended by the publisher and called by him a full-length portrait." In other issues Baxter advertised that " he is happy in assuring the public he has no connection with that mere litho," and " the public

should be cautioned in ordering Baxter's portraits, as there is a common litho published in opposition."

It is difficult to decide what the original cause of the dispute was; whether Baxter considered Snow was taking to himself too much credit in his publications, and Baxter thought he could do it better himself; or, that now he was mixing "in high circles," it was beneath his dignity to be tied to Snow; or whether Snow thought that whilst he was working for the London Missionary Society Baxter ought not to accept orders for other missionary bodies; or whether the dispute arose from other causes altogether, it is not now possible to say. Snow's name does not appear on these prints or on any others of Baxter after this date. In connection with this pair of prints, Baxter issued them also as uncoloured engravings, so that buyers might have the opportunity of getting them at a cheaper rate than the coloured copies; and also in some editions of *The Missionary Enterprises* the portrait of Williams is also found as an uncoloured aquatint. It is believed that both were also sold separately, the uncoloured being cheaper than the coloured. These were probably the first occasions on which Baxter sold any of his plates uncoloured as well as coloured, and it may have created in his mind the idea of publishing a series of engraved uncoloured portraits, for in addition to these; we know of an uncoloured mezzotint by him of Sir David Scott, Bart., K.G.H. (see Plate 50), and so there may be others. It is stated, as we elsewhere show, in the account of the Opening of Parliament print given by Baxter to subscribers, that "Mr. Baxter has the combined advantage of a practical knowledge of designing, engraving, and printing"; and the Preface to the *Cabinet of Paintings* says: "He is both the engraver and printer," so that, having acquired the art of engraving, he may very likely have wished to turn it to some practical advantage beyond using it only as a ground work for his coloured prints.

In 1844 Baxter's financial condition was such he could go on no longer, so he called a meeting of his creditors and laid before them his whole position, and his books and balance sheets shew he owed his family some £2,500. He contended his losses were not attributable to any extravagance on his part, and he managed to convince his creditors that he had always devoted no less than ten hours a day, and very fre-

quently fifteen hours, to business. His creditors were very indulgent, and consented to allow him four years in which to pay his debts (see further his own account in his petition on page 91). Then, on the 25th March, 1844, the *Patriot* announces in its issue of this date: "George Baxter, Patentee of Oil Colour Printing, Engraver on Wood, &c., begs leave to inform his friends that he has removed his establishment to more extensive premises situate No. 11, Northampton Square, John Street Road," and from these new premises, continuing his idea of uncoloured prints, we have his excellent little uncoloured aquatint engraving for the Wesleyan Missionary Society of "The John Wesley Missionary Ship." The Society of which Mr. Snow was the publisher, the London Missionary Society, celebrated its Jubilee in this year, but we do not find any prints by Baxter relating to the event. In 1845 his excellent portraits of "Queen Pomare" (No. 84) and "Mr. Pritchard" (No. 85) appeared, (see Plate 24).

It is pleasant to think the disagreement between him and Snow was appeased by time, for in 1845 *The Juvenile Missionary Magazine* (first published by Snow in 1844) contains a laudatory article on the pair of prints of "Pomare" and "Pritchard," although they were entirely published by Baxter without reference to Snow, but represented scenes connected with Snow's Society.,

The old collector does not mention, among the interesting business relationships Baxter formed, his association with the *Patriot* newspaper. This journal, in its issue of May 5th, 1846, says: "The Publishers of the *Patriot* newspaper have been anxiously considering in what way they might most suitably combine an expressive acknowledgment of the steady support which, during fourteen years, has been afforded to that Journal with the promotion of some great object of public utility. They have now the satisfaction of announcing the completion of an arrangement by means of which, though at a vast expense, this desirable end will be achieved. It is proposed to issue a series of splendid and costly gifts to the regular subscribers to the *Patriot*. These will consist of large and magnificent portraits of some of the most celebrated British missionaries, and historical pictures of corresponding excellence connected with remarkable events in missionary enterprise. In order to insure the highest order of merit,

George Baxter, Esq., the ingenious inventor and sole patentee of the beautiful art of oil-colour printing, whose artistic skill has been so successfully employed in the illustration of Christian Missions, has been engaged at a great cost to execute this novel undertaking. From the details of the plan it will be clearly seen that, while by its unparalleled liberality, it will strongly mark the sense entertained by the publishers of the *Patriot* of the unwavering support of their friends, it will also by its peculiar character tend materially to promote the maintenance and diffusion of a Missionary spirit, and thus accomplish the two-fold purpose in contemplation. The intended series will begin with portraits of distinguished Missionaries. Once in six months, until further notice, each actual subscriber will be presented with a beautifully finished portrait of the estimated value of from 15s. to £1 1s. New subscribers will be entitled to the same privilege on payment in advance of half a year's subscription (22s. 6d.) direct to the *Patriot* office. The first portrait of the series will be issued on July 1st, 1846, and will be that of John Williams, the Martyr of Erromanga (No. 76, see Plate 23), whose apostolic labours and illustrious though cruel death have embalmed his memory in the universal Church. The resemblance is striking and characteristic, and the interest of the picture is much enhanced by a delicate landscape of the Missionary house and grounds at Rarotonga, filling up the background. The second portrait will be issued on January 1st, 1847, and will be a likeness of the late Mr. Knibb (No. 92), the liberator of the West, a man whose indefatigable labours and protracted sufferings in the sacred cause of human freedom have placed his name in the first rank of Christian philanthropists. It is confidently expected that the intended picture will be acknowledged to be the most beautiful likeness of this eminent Missionary. The background will be occupied with a view of the scene of his self-denying labours and of his long continued sufferings in the anti-slavery cause. The third will be issued on July 1st, 1847, and will be an almost speaking representation of Robert Moffat (No. 89*a*), the Apostle of Bechuana, in whom Christians of all denominations have felt at a loss which most to admire—the child-like simplicity of his character or the heroic fortitude with which, beyond any other man, he has dauntlessly pursued his benevolent labours amidst the accumulated dangers of the

most barbarous and savage climes. The print is enriched with a fine African landscape from drawings taken on the spot, comprising a lively illustration of the habits and customs of the native tribes. These splendid works of art, to be followed at intervals by others of equal interest and excellence, will form a Missionary portrait gallery worthy of a place in the choicest collections, and especially adapted to adorn the habitations of the friends of Missions, and to advocate from the walls of their parlours, vestries, and schoolrooms the glorious cause of Christian enlightenment and civilization. To those who are familiar with Mr. Baxter's peculiar art it is unnecessary to say more in its commendation, but those who are not will not object to be informed that his productions, though but prints from engravings, have, when suitably framed, so exactly the appearance of the most highly finished drawings that they have been honoured with a place in the Duke of Devonshire's celebrated cabinet at Chatsworth, and in other private collections. As already announced, the first portrait will be ready for delivery on July 1st, 1846, but for the convenience of persons visiting London in May a sufficient supply will be provided for such as may wish to secure them during that month. For safety in carriage, the portraits will be neatly mounted and varnished, for which a small charge will be made on delivery. Ministers of all denominations may, by communicating with the *Patriot* direct, be supplied at a reduced rate; booksellers and others in large towns willing to canvas and take up an agency are requested to communicate with the publishers, and specimens will be forwarded to such parties without delay."

Editorial note: "Every one who subscribes for a copy of the *Patriot* from Midsummer to Christmas, paying the amount of subscription, 22s. 6d., in advance, will entitle himself to a copy of John Williams, which will be issued July, 1846. Everyone who subscribes from Christmas, 1846, to Midsummer, 1847, will get Knibb, to be issued January, 1847, and each one who subscribes from Midsummer, 1847, to Christmas, 1847, will get Moffat, to be issued in July, 1847. The *Patriot* has been favoured with the use of a fine original portrait of William Knibb in the possession of the Baptist Missionary Committee, and they have no doubt of producing a likeness of that distinguished Missionary which will be universally recognized."

The first picture of the *Patriot* Missionary Portrait Gallery having appeared, that journal in its issue of October 12th, 1846, says: " Letters of thanks and warm commendation have poured in upon us from all quarters since the delivery of the beautiful portrait of John Williams, published last July, and we have the highest satisfaction in feeling assured that our effort has been appreciated by the large body of our readers. We beg to intimate that all applications must be made by those who have not received the *Patriot* during October—1/- is charged for mounting and carriage. The second portrait of the series, which is an original and striking likeness of the late William Knibb, is already in an advanced stage towards completion, and is pronounced by those who are competent to judge to be the most highly finished and characteristic portrait of that distinguished missionary and philanthropist extant. An early application is recommended."

The portrait of Knibb having also appeared, the *Patriot* in its issue of April 15th, 1847, says: " We have not hitherto expressed an opinion on the completed portrait of William Knibb presented by the proprietors to the Subscribers, and, altho' it may be seen superfluous to do so after many hundreds of them have declared their admiration of it as a beautiful and unrivalled work of art, yet, in justice to Mr. Baxter, the artist, we cannot withhold our testimony to his great success not merely in producing a picture perhaps superior in some respects to any of his former works, but especially in giving in a form so pleasing and appropriate what we must think is on the whole by far the truest likeness of this illustrious philanthropist. Both the person and the features are highly characteristic and the colouring is remarkably true to nature. The background is managed so as to make the portrait at once a sort of graphic historical record and to relieve in a manner which, while most agreeable to the eye, is in strict keeping with the principal design. We may congratulate the thousands of persons who have hung with rapture on the lips of this great natural orator and apostle of humanity, on the opportunity of purchasing at so easy a rate an enduring monument in which, as well as in the memory of his noble works so admirably commemorated by his sympathetic biographer, the Rev. J. H. Hinton, ' he being dead yet speaketh.' "

Knibb was largely concerned with the anti-Slavery movement.

The portrait of Moffat was delayed, and the *Patriot*, in its issue of October 4th, 1847, apologizes and explains. The reason of the delay will be gathered from the following extract: " We beg to state our splendid and striking portrait of Robert Moffat is in course of preparation and will, we hope, soon be ready for delivery. We owe, perhaps, an apology for delay, but it has been unavoidable, arising partly from the late severe illness of Mr. Baxter, the artist. The portrait is almost a speaking representation of that noble and devoted African missionary, whose child-like simplicity of character, heroic fortitude, and benevolent labours amid the accumulated dangers of the most barbarous and savage climes, have won for him the admiration and esteem of Christians of all denominations. The print is enriched with a true African landscape from drawings taken on the spot, comprising a lively illustration of the habits and customs of the native tribes."

This ended not only Baxter's illustrations for the *Patriot* but his Missionary work altogether. It will be observed that of the three productions for this journal, the two portraits of Williams and Moffat are only re-issues (the former having the background altered) of Baxter's 1843 portraits of these divines; the third picture, that of Knibb, was a new design.

Baxter was now busy on other matters of a totally different kind; indeed, he was to begin a new life, as we will show in the next part of this chapter.

CHAPTER III

Part 4

Baxter the Man, his Biography and his Work

'Tis not in mortals to command success;
But we'll do more, Sempronius, we'll deserve it.
Addison.

The Climax

In the past Baxter's prints had been either for book illustration or they had been of an important size prepared in a very painstaking yet laborious manner. Some of them had been subscription pictures, but with all of them he did his best in every respect to obtain a satisfactory and worthy result, not only as regards the printing but also with the general appearance. In fact, no era of his art saw better work done. Yet it appealed to only a very limited public.

Probably up to this period he gave much more personal attention to the whole details of his business than was possible for him in the period now to begin. In Mr. Sidney Wright he had a very capable manager, a gentleman who was able to carve or make the blocks, who understood register, and to whom undoubtedly—under his supreme supervision—Baxter left the actual printing and most of the details.

We must not assume during this period and afterwards that " a Baxter print " means that every detail was done by Baxter. His

genius supplied the process, the subjects, the plates, blocks, inks, and mode of registration, as well as many secrets, the result of his long experience; but with the immense numbers he now turned out it would not be possible, nor would it be reasonable, to suppose that every detail of every print was personally done by him. He left much of it to his pressmen and others.

The number of blocks he had used in the past was very considerable. For instance, for each of the two 1843 portraits of Williams and Moffat twenty-two blocks were deemed necessary. For each of "The Coronation" and "Opening of Parliament" thirty or more were used, and, as we know from the preface to the *Cabinet of Paintings,* for the prints in that volume not one required less than ten and some as many as twenty. The very tint of the paper upon which each was mounted was communicated from a separate smooth plate of copper.

From about the year 1845, however, Baxter in some respects changed this, and began less expensive and more expeditious and more topical productions; but excellence and attention to detail were still his rule. It is true that for the small portraits of Queen Victoria and Prince Albert in 1848 he used from twelve to thirteen blocks, but for the large portrait of Queen Victoria in 1858 there were twelve only, for the "Dogs of St. Bernard" fourteen, and eleven for the "Fruit Girl of the Alps." In his petition to the Privy Council in 1849 he says that he first applied his invention to illustrations in pocket-books in 1845, and that it was an application of it which first gave the real advance to his art. In 1846 there sprang up a public taste for his pocket-book illustrations, and, he says, "in the year 1848 two illustrations of your Majesty and Prince Albert for the first time secured your petitioner a compensation of profit which has enabled him to pay some of the creditors in part."

It is, perhaps, not surprising that a public taste sprang up for his small prints for use in the pocket-books, scrap-books, and needle-boxes then so popular. And seeing that for very small sums these books and boxes could be had adorned by such beautiful little gems as are some of these small prints, no wonder they found ready purchasers. The majority of these pocket-books were published by Suttaby & Co. and the Religious Tract Society, and needle manufacturers at Birming-

ham, Redditch, and elsewhere entered into large contracts for the supply of the needle-box and other prints to adorn the boxes of needles, card baskets, and other ornaments and utensils manufactured by them.

At his new premises in Northampton Square, Baxter began a new life. His creditors were less pressing, and his workshop more commodious, and his productions were of a totally different kind. They were smaller, much more popular in choice of subjects, cheaper, and his output was very much larger. Subscription prints were abandoned. The only resemblance to his past prints on mounts was the connecting link that he still continued to rule a coloured line around the subject; at all events, he did this until after the lapse of a year or two, when he devised the stamped or coloured seal mounts, which we deal with elsewhere in this volume. He was realising that the production of artistic, mechanically-produced popular pictures sold at a cheap rate, so that many thousands could be purchased by all classes, was a better paying proposition for himself than the issue of hundreds by subscription at a dearer rate of special subjects that appealed only to the few. This, as Lord Brougham said in his judgment in the Privy Council, was "a very useful thing to the public," and "whatever makes good prints, that is, coloured prints almost with the merit of pictures of easy access to the common people, to the cottagers and labourers, is of great use to them in every respect."

Baxter in this respect was a pioneer of popular coloured pictures, and has done much to improve the taste of the people. This was the climax of his career. He now looked confidently to the future, and from this date we have no reference by him to his past.

Lithography was pressing on; Baxter had already felt some of its effects in the lithographs of Williams and Moffat published by Snow in opposition, and he was to feel still greater pressure from it as chromolithography became more and more an accomplished fact. Photography likewise was to become a keen rival.

Baxter was now in the prime of life; but he had to struggle to maintain his position, and it was a fierce combat. However, at this time he probably did make a good deal of money.

Perhaps his most persistent rivals at this period were Gregory,

Collins and Reynolds, a firm which consisted, as to two of its partners certainly, and probably all three, of old pupils of Baxter who ended their apprenticeship—as we have already stated—in or about the year 1843. This firm's address, as given in *The Child's First Step in English History*, illustrated in 1844 by them with an embellishment of "Queen Victoria at Eu," was 10, St. James' Street, Clerkenwell. In the illustration by them in John Minter Morgan's *Christian Commonwealth*, published in 1845, it is 108, Hatton Garden; but in their illustration to *Peter Parley's Annual* in 1846, drawn by Harrison Weir—as we know, another of Baxter's pupils—it is given as Baxter's old address at 3, Charterhouse Square. They not only obtained work from several of Baxter's patrons but they produced prints more or less on his lines, availing themselves of the knowledge gained in his employ to evade such infringement of his patent as would render them liable to proceedings, and yet encroaching so far upon his methods as to constitute a continual mortification.

In 1846 an article appeared in the *Art Journal* referring to books produced with coloured illustrations by W. Cundall. The article says: "It will surprise many to be told that the elegant and excellent drawn work of art on which he now looks (a coloured print was given in the journal) is presented to him precisely as it came from the printing press, being printed by the ordinary process from several blocks, but not having been touched by the hand. The process is curious and interesting. Its improvement, indeed, forms an era in art, for impressions may be taken without limit and issued at so cheap a rate as to absolutely astonish.

"It will be obvious, however, that though the cost of multiplying these prints is small, the first expense is considerable, and remuneration can only be the result of a very large sale. Many attempts have from time to time been made to bring to practical perfection such a method of printing in colours as should be available for such cheap publications as are now embellished by coloured plates, and not only for these but for others in which the cuts, diagrams, etc., must receive colour. No experiments of this kind that have ever come under our notice give so fair a promise of ultimate success as those instituted by Messrs. Gregory, Collins and Reynolds (produced by Mr. Cundall).

In examining these cuts and comparing them with those coloured by hand, we are at once struck with the precision in colouring. The outline is nowhere overshot by colour, as is everywhere seen in common prints; each tint is laid exactly in its place; and when it is remembered these prints are produced by a suite of seven blocks the exactness is remarkable. And the price for any number above 2,000 is as low as the others. The process of printing employed is simple. The order of the blocks is not such as would be generally conceived, as the drawing is defined by the last block, and not the first. The first tint is the flesh, laid on those parts where the hands, faces, etc., are. This is followed by yellow, which mellows the flesh tints applied otherwise, next red, blue, and green, then brown, then neutral, and lastly black, *i.e.*, a block being a finished wood engraving gives the outlines the markings and forces and shaded parts. The whole process is performed at a common hand-press. Only three years since, Gregory, Collins and Reynolds commenced printing in colours, and this is their first successful essay. It is well known that suites of two or three blocks have been used, but we have never heard of so many as seven."

This article—whoever inspired it—if not showing complete ignorance of Baxter's work, is very unfair to him. They extol the printing from seven blocks, and seem quite unaware Baxter had continually used many more. Whether Baxter before the patent always used his key block first or sometimes put it last is a question we must leave to experts; but with his patent process the specification seems to make it clear that he always used his plate first. Using the key or foundation last would be very similar to Knight's patent in 1838. In the opinion of this pioneer printer, printing the outline first injured the sharpness and distinctness of the print. Knight's process was entirely different from that of Baxter. The latter coloured by printing from blocks an impression from a plate, but the former printed his colours first from plates and then added an impression from a block. Both these men left their native towns in the same year to seek their fortune in London. Both of them were men of originality and resource; but Gregory, Collins and Reynolds apparently had done very little except what they had picked up whilst in Baxter's service.

In 1848 the two subjects of the Queen and Prince Albert became, as Baxter admits, a considerable asset to him. We mention them because they were produced on the trial which we relate in the next part of this chapter, and having made a considerable impression on the Court had a large influence on the result.

In 1849, Reynolds, who had charge of the colour printing department of his firm, left London to enter into service at Minton's pottery works at Stoke-on-Trent, whilst Gregory went to the firm of Kronheim and Co., who a year or two afterwards became licensees of Baxter and later still powerful rivals. George Cargill Leighton, another of Baxter's old pupils, acquired the business of Gregory, Collins and Reynolds. What became of Collins we do not know.

George Cargill Leighton (who died in 1895) set to work to improve the colour printing department. In many respects he was a very capable man. Much of his information he learnt whilst with Baxter, from his manager, Sidney Wright. His business was ultimately taken over by Vincent Brooks.

In October of 1849, Baxter's patent expired, and he had to decide what he would do as to it. He consulted his patent agent, Mr. Carpmael, and his solicitor, Mr. Mills, and filed his petition for a renewal.

This petition contains such an amount of matter of interest that, although we have several times quoted it already, we set it out in full, omitting only formal parts: "That your petitioner was aware at the time of applying that many years before attempts were made to tint a copperplate impression called chiaroscuro, which consisted in giving additional tints of the same or nearly the same colour. That your petitioner before the patent was an artist and printer and wood engraver, and carried on the same successfully and with considerable profit, and by such means established a flourishing business and was able to save money, that his reputation in such profession and trade was raised to a high standing in London, inasmuch as the fineness of his engravings on wood approached very near to the finest steel plate engravings.

"That your petitioner in 1835 commenced a work, the *Pictorial Album,* and whilst engaged thereon the advantages of combining steel

plate, copper plate, and litho printing with block printing was made apparent. He then continued his exertions, and perfected his invention, and obtained his patent.

"That your petitioner believed his invention would have been extensively patronised by booksellers and the public, as the *Pictorial Album* was favourably received by the public. That your petitioner hoped the reception of the work, the *Pictorial Album,* would lead to profitable results. Unfortunately the work proved an unprofitable speculation to the publishers. As the peculiar art required a considerable time to perfect, the same could not possibly appear until the public had been supplied with the usual publications brought out at the close of the year, which fact became known to the trade and a blight was cast on your petitioner's art, so much so that your petitioner scarcely—notwithstanding every exertion—had any employment or orders in that particular for some years.

"That your petitioner, knowing the value of his invention and believing it would ultimately be profitable, although he had expended nearly all he possessed, determined to bring his invention under the public notice, and not having sufficient capital he sought the assistance of his friends, which being afforded to him he produced, at very great expense, the 'Coronation of Her Majesty Queen Victoria' and the 'Opening by Her of the First Parliament of Her Reign,' both of which were received favourably by the public. But from his inability to push the work into extensive sale, your petitioner was subject to very heavy loss.

"Your petitioner produced many other subjects also attended with loss, so much so that in February, 1844, he called a meeting of his creditors, when his balance-sheet proved he had sustained a heavy loss by reason of his attempts to bring out his invention, and he was also indebted to his family in upwards of £2,500.

"That this was not attributable to any want of industry or application, nor extravagance, for during the whole period he devoted not less than ten hours a day, and very frequently fifteen hours, to business; and his creditors, feeling satisfied, granted him every indulgence and consented to allow him four years to pay his debts; and many consented to accept 2/6 in the £.

"That the petitioner in 1845 first applied his said invention to illustrations in pocket-books, an application of it which first gave the real advance to his art; and in the year 1846 there sprang up a public taste for his pocket-book illustrations; and in the year 1848 for two illustrations of 'Your Majesty' and 'Prince Consort' your petitioner for the first time secured a compensation of profit which has enabled him to pay some of his creditors in part. But even now he is indebted to his family in £2,500 and upwards.

"Your petitioner used every endeavour to bring his invention into public use. He has used his own moneys and borrowed from his friends, and has endeavoured to procure publishers, booksellers, and others to assist him in bringing his invention before the public; but until recent occasion he has not succeeded.

"Your petitioner, for the reasons aforesaid, has been unable to procure a due remuneration, and he asks for an extension of seven years as not being more than sufficient for reimbursement."

Leighton on his part had now to consider what he would do. He consulted other old pupils, and as a result the following opposition was lodged by him:—

"My Lords,—George Baxter, patentee of oil-colour printing (having had the benefit of his patent for fourteen years and refusing to grant a license), has applied for a renewal or extension of the said patent.

"I, George Cargill Leighton, wood engraver and printer in oil colour, of 19, Lambs Conduit Street, Holborn, together with the undermentioned persons, Alfred Reynolds of Stoke-upon-Trent, in the County of Stafford, Alfred Crewe of Thavies Inn, Holborn, Harrison Weir, Thomas Thompson and Thomas Dowlen, all of whom have served an apprenticeship to the aforesaid George Baxter's patent with the intention of practising the same when at liberty so to do, do hereby object to the petition for the renewal of George Baxter's patent for printing in oil colours being granted. March 15th, 1849." (Signed by G. C. Leighton only.)

This objection was withdrawn, probably because irregular, it purporting to be an opposition by several and yet only signed by one, and

in fact being no opposition at all, as no grounds are stated. Another on behalf of Leighton only was substituted, which was as follows:—

"My Lords,—I, George Cargill Leighton, beg to call your attention and consideration to the objections hereinafter stated to the renewal of the patent for oil-colour printing to George Baxter, whose application for such renewal I beg to oppose on the following grounds:

"*Firstly*—Because its renewal to him of the exclusive privilege of working it would totally debar me with others (who have, like me, served an apprenticeship of seven years to him under the full impression of participating in its advantages at the expiration of the patent granted to him) from enjoying any benefits in return for such service.

"*Secondly*—Because, upon my application to him for a license or for his consideration of the terms on which he would allow me the use of it until the expiration of his patent he, notwithstanding the beforementioned claims which I have to some participation in its advantages from a seven years' servitude to it as an apprentice to him, declined acceding to my request unconditionally, though I was desirous of paying him a fair consideration on such terms as he might have arranged for such permission, which I asked only on these terms and not as a gratuitous permission in any way."

Then he continues:

"These are the points on which I beg to ground my claim to your kind attention to the matter on my behalf, and on behalf of those who like me have a right to it.

"There are other points of opposition which might be made against Mr. Baxter's patent, on the point of the remunerative part of it, as to whether he has or has not had opportunities of repaying the outlay of abilities, time, and expense in the making and subsequent working of it. On these points I could prove that he has had abundant opportunities for ample repayment of all money during the term of his patent. Should it be necessary in order to strengthen my claim, but if not absolutely necessary I would wish to avoid the expense to both parties of witnesses and any probable litigation resulting, but this I

beg to leave in your hands to determine what course is necessary to adopt.

" And remain, my Lords,
" Your most humble servant,
" GEORGE CARGILL LEIGHTON."

" To the Privy Council Court
" Respecting the law of Letters Patent."

On these contentions the trial came on. It is so interesting, and from the point of view of those who desire fully to understand Baxter's art, career, and methods so important, and it played so pivotal a part in his working life, that we devote the next part of this chapter entirely to it.

CHAPTER III

Part 5

Baxter the Man his Biography and his Work

Equity is a roguish thing: for law we have a measure and know what to trust to; Equity is according to the conscience of him that is Chancellor.—John Selden.

The Trial

The case came on in June, 1849, before the Judicial Committee of the Privy Council, the Judges being Lord Brougham, then ex-Lord Chancellor (who presided), the Rt. Hon. S. Lushington (the Judge of the Admiralty Court), Lord Langdale (a celebrated English Equity lawyer), and the Rt. Hon. Pemberton Leigh (the Chancellor of the Duchy of Cornwall).

The Counsel acting for Baxter were Mr. Serjeant Shee and Mr. Montague Smith;

Leighton was present, but unrepresented by Counsel;

The Attorney General watched the case on behalf of the Crown.

On the issues for trial, one or two points are worthy of observation. Baxter had, as we have shown, secured his patent very soon after a new statute relating to patents came into operation, and when the law and practice under it were not very well established. It was at a period, too, when very little was known of colour printing, and

there was grave doubt whether his process as disclosed in his specification was sufficiently novel to be the subject of a valid patent. But, on the other hand, Leighton had not raised that point in his objections.

On the trial, however, Baxter seems to have been advised to call evidence of novelty, because if in the course of the hearing the Court had come to the conclusion that the process was not a new one and the patent ought never to have been granted, they would in all probability have refused to renew it. But for Leighton—who presumably had no money to spend on litigation as he was not represented by Counsel—to have raised that issue would have meant considerable expense for expert witnesses to prove his case. After all, what he seems mainly to have wanted was a license on reasonable terms to work the patent. His case, as we might expect, was very imperfectly presented.

On Baxter's side, however, his financial past was not all it might have been, and the tribunal might hesitate to grant a continued monopoly to a person who had not enough money to work it. So his Counsel seems to have refrained from calling him as a witness in support of his case, because he would have been cross-examined and unpleasant facts elicited. His brother William, however, gave evidence for him, and a great number of prints were produced, including the " Coronation " and " Opening of Parliament," the pair of the Queen and Prince Albert on the balcony, and others. These last two prints Lord Brougham desired to purchase, and asked how much Baxter would take for them. Mr. Serjeant Shee, in response, said his client would feel much satisfaction in presenting them to the noble and learned lord, but he was reminded by Lord Langdale that if they were accepted there might possibly be an impeachment because of a Judge accepting a gift from a suitor.

Neither did Leighton give evidence. It may have been because his case collapsed before he could do so; or it may have been because, having purchased Gregory, Collins and Reynolds' business, awkward questions might have arisen on inspection of their books and the amount, quality, and nature of the work they had done.

The first witness called was *Mr. Carpmael* (he who wrote the preface to *The Cabinet of Paintings*), Baxter's patent agent. He said:

"The art was the combination of two arts of engraving and colouring engravings by block printing, in contra-distinction to using either of the arts separately, and of engraving and colouring by hand, which used to be the process generally resorted to previously."

Lord Brougham: Combining engraving with block printing?

Mr. C.: Yes.

Lord B.: Used the print to be coloured afterwards, or used it not to be sometimes coloured on the plate?

Mr. C.: No., you could never print with colours from the plate.

Lord B.: It was always printed first?

Mr. C.: Yes, in one tint, and then successive tints put on.

Lord B.: The daguerrotype pictures are taken by the printer and then he colours the daguerrotype print?

Mr. C.: Yes. As far as I know, this combination is new. I have no doubt of it. Steel engraving immensely induced a taste for good designs among all classes of people, because you could get many thousands of impressions from steel engraving, and this added to it that you can put all the artistical colours to an engraving of that kind in those large numbers by which the main cost was removed.

Lord B.: It is like selling the picture instead of the engraving.

Mr. C.: It is. Water colours had been the colours used before—these are oil. Before this invention, block printing was used of course —very largely—in calico printing, etc.

Cross-examined by Leighton: Block printing was not brought to perfection a long time ago as compared with the present time; but block printing was an art of great importance before this patent. It was brought to great perfection in the time of Hogarth—pictures were produced a long time ago by ten or twelve printings—the two arts existed previously in a high state of perfection. The novelty is the combination: it was an introduction of a new art by combining two old ones. In the combination there is involved a very excellent mechanical contrivance in the mode of registry.

Chancellor of Duchy: Is block printing ever applied to printing in colours?

Mr. C.: Yes, largely. The patent is this new manufacture produced by a combination of two arts which produces a result which is

practically new in every sense of the word. It is a thing which did not exist in any shape before.

Lord B.: I wish to see something done as perfectly as possible before the patent, and then I wish to see the same thing with the patent.

[The "Opening of Parliament" and "Coronation," and presumably other prints also, were produced.]

Mr. Leighton: You speak of the points as if that was part of the invention.—Were not these points used in the same manner for block printing?

Mr. C.: Block printing with a series of points is not new so as to use them separately. It is the same principle as formerly used for block printing. It is the combining the two—you may express the whole invention in that way—but it is, like everything else the happy thought does not strike everybody any more than many of the greatest discoveries we have. Watt only said "Condense out of the cylinder"; but he has revolutionized the whole of machinery by that one word.

Then Mr. William Edwin Baxter was called. We will give his evidence *in extenso*, except a few parts which are set out in other chapters in this volume.

Mr. W. E. B.: Prior to 1835 my brother was a wood engraver, and previous to that he had been brought up as a practical printer at an office at Lewes. He was a very good artist. He had put himself under Indentures to one of our wood engravers in London, and learnt the art of wood engraving. [Then he gave the evidence set out on page 64, and continued]:

Before my brother's time oil colour printing was scarcely practised; but since my brother has proved by his works what could be done by blocks, it has been very much extended, and it is now practised very largely, and to some subjects it is very well adapted, as we have proved in many things we have published. It is used very extensively for children's books. I invented an improvement for preventing the necessity of having a great number of presses, because in putting those blocks in a single press a great deal of labour is employed in overlaying to get gradation of tinting. Before we had this movable tinting we were

compelled to use separate presses, and eighteen blocks required eighteen presses. Now they are able to set this forward with a couple of tints in the same press. This is thrown open, and everyone uses it.

My brother has spent much money on the art, and he has borrowed from my father and myself a great deal of money—very nearly £1,400—and from his other relations, making in the whole £2,700. He is very sanguine that some time or other the art will meet with a return.

I have known him work fourteen hours a day. I should say he was employed two or three years prior to the specimen of a temple that was done for Mr. Fisher.

In September, 1834, he was trying experiments. There was great difficulty in getting the Paternoster Row people to patronize it, and therefore he was anxious to shew what could be done, as until then he could not license parties.

Cross-examined by Leighton: I question if Mr. Savage used overlaying. The black and white printers overlay. I cannot say the new mode is an invention, but it is carried to greater perfection. The first subject by the patent process was "Southdown sheep," six months before the patent was granted.

We anticipated bringing out the *Annual* in November, and a small illustration for a publisher in Holborn Hill of some children may be earlier.

He practised oil-colour printing two or three years before the patent, and being led from step to step he was led to try copperplate, and thereby obtained the perfection he sought. The art was never practised before as a business before my brother took it up. Mr. Savage only experimented. His father-in-law had tried it twenty or thirty years before, and failed. Nearly every fresh design he brought out gave him some hint to carry his art on to the state it now is. About 50* years ago printers adopted it for blue and red figures for commencement of chapters, after the old designs, but could not carry it out.

Lord Langdale: I understand you to say that the art of block printing in colours had been known for a great many years?

Mr. W. E. B.: Yes.

Lord L.: You say Mr. Baxter was the first that carried it out to such an extent as to make a business of it?

* This probably should be 500 years.

Mr. W. E. B.: Yes.

Lord L.: After he had tried it some time he went on step by step improving, and at last he determined upon this step of commencing by engraving upon metal, and for that he took his patent?

Mr. W. E. B.: Yes.

Mr. David Roberts, R.A., was called, and said: So far as my experience goes, I consider Baxter's patent a very great improvement upon anything I have previously been acquainted with. I consider it a most meritorious discovery, because it approaches more to what real art is, or ought to be, than anything I am aware of. The fact is, I am not acquainted with the nature of the patent or the process as much as I want to be. I can only certify it is a very great improvement upon what has hitherto been done for copies of paintings or pictures.

Most unquestionably I consider it a very great improvement upon what was done hitherto, as far as my own experience goes. I cannot go back to block printing in former times. I know it is a very great improvement upon what was formerly done—which used to be done by hand and was a very expensive thing.

It is a great thing for making the world at large acquainted with what is good in art instead of what has hitherto been done, which is bad in art. For instance, if people can buy a small drawing like that of Prince Albert and the Queen for a couple of shillings, which in former times they could not get for ten shillings, that tends to diffuse a knowledge of what approaches near a picture; and I think the party who has made the discovery ought to be supported, at least until he can remunerate himself. Mr. Baxter tells me it has been all up-hill work with him.

Louis Haghe has the engraving of my book on Egypt and Assyria, and is the only person who has been able to carry out the illustrations, which are from stone. Hullmandel has not, so far as I am aware, produced printing in colours. Mr. Baxter has suggested to me that lithography is limited to 1,000 impressions, whereas this (Baxter's process) may be carried out to many thousands.

Mr. Jno. Noble, an artist and member of the Society of British Artists, confirmed what Mr. Roberts had said; and accountants produced and verified Baxter's books for thirteen years, which shewed he

had made no profit whatever. Then three travellers of Baxter deposed to how they went about the country to obtain orders.

Alfred Crewe was called by Leighton. He said his indentures for seven years were dated July 20th, 1835, to learn designing, wood engraving, and printing in oil colours. A great part of the time he was employed on the patent process, but at the beginning the patent was not granted. Occasionally he was employed at wood engraving; and when he tried to get an engagement as wood engraver he found it difficult, as he had not learnt enough, nor did he know enough of the patent process. There were several other apprentices in the same position. He was for fourteen years with Mr. Baxter at thirty-five shillings a week, and then left under notice. He was three months out of work. He was with Mr. Landels, and engraved for him part of the "Panoramic View of London" for the *Illustrated London News*, which was the result of Mr. Leighton's own wood engraving. Then he was with Mr. Viztelly at thirty-four shillings a week, and superintended the illuminated *Prayer Book* published by Mr. Murray, of Albemarle Street. He had had no other instruction than what he received with Baxter.

Then Charles Gregory was called. He said he was apprenticed April, 1836, that he was now with Mr. Kronheim and got 2½ guineas, and had had no instruction except whilst with Mr. Baxter.

On these facts the Attorney-General said: "Then there is an end of the case."

Lord Brougham told Leighton he thought he had better not call any more witnesses. It was a very peculiar case, but the last witness had put it out of Court.

Judgment was then given as follows by Lord Brougham:—

"Their Lordships having heard the statement of the case from the learned Serjeant and the evidence adduced by him in support of it, and having also taken into consideration the evidence produced on the other side, and which went not so much to negative the case of the learned Serjeant and of the petitioner as to set up a defence upon a very special ground (upon which a word hereafter), their Lordships are of opinion that there is great merit in this patent, that it has been of very considerable public utility, but that it has been of no utility

to the patentee,—that he has made nothing by it. Without considering whether the amount of the loss is to be set down to his position of patentee and inventor or in the publication of prints and print selling, at all events he has made nothing by it. That is clear, and therefore their Lordships are of opinion that the patent must be extended.

"Their Lordships consider this is a very useful thing to the public, and that it has sufficient ingenuity to show merit in itself; and that it is original is most clear to their Lordships by the evidence of the different persons who have been examined, Mr. Carpmael and others, as well as by the evidence given by the brother of the patentee, who gave very distinct and important and trustworthy evidence. The merit of it is shown by Mr. Carpmael's evidence, by Mr. Roberts's evidence, and by Mr. Noble's evidence: Mr. Roberts being an artist of great merit himself and of celebrity, and Mr. Noble a member of the Society of British Artists. These gentlemen gave evidence of the thing being a great improvement, and of this Mr. Roberts is the better judge because in his very excellent work on Egypt and Syria he has been in the way of using and knows the patentee's process and method of colouring engravings. Therefore he is a very trustworthy witness to throw light upon this branch of the case. But their Lordships are also of opinion that it is of public utility, because whatever makes good prints—that is, coloured prints—almost with the merits of pictures or drawings of easy access to the common people, to the cottagers and labourers, is of great use to them in every respect. It is a pleasure to them, and now it is made a cheap pleasure. It is a very innocent pleasure to them, and far more innocent than many other pleasures to which they are used to have recourse, and far more refined. It is of an improving nature to their minds, and whatever works tend to give taste of a refined and intellectual nature to the working people are of very great benefit, not merely to their happiness but to their morals and their good conduct in society. Therefore their Lordships are of opinion that it is a valuable invention in every sense. It has not, however, been valuable to the patentee.

"Now, the case set up on the other side is one that does not traverse at all any of those positions. The petitioner's family have had to advance him £2,700 partly owing to this invention and partly and

chiefly owing to the unfortunate speculation to which reference has been made. But the case set up on the other side amounts to this—and it is peculiar, it is the first case of the kind I have seen, it is very peculiar. Mr. Leighton, the party entering the *caveat*, and who has been heard to-day with his witnesses, says: 'All this may be very true, but I am in the peculiar position of having been apprenticed to Mr. Baxter. My indentures, as well as those of Mr. Gregory and Mr. Crewe and others, specify that we should be taught the art and mystery of wood cutting and wood engraving in all its branches; but instead of that Mr. Baxter only gave us moderate instruction in the general branch of wood engraving and chiefly instructed us in the patent process two years out of the seven, that is, two-sevenths of the time being employed in learning the general art and mystery and the other five-sevenths being employed in learning the patent process; and if the patent process be extended we shall no longer be able to gain our livelihood, because we shall then be deprived of the means of seeking our livelihood by the patent process which alone we have learned much or sufficient of.'

"Now, if that is well founded in fact it would have been a case for their Lordships to consider very much, because we might then have been under the necessity, in granting an extension of the patent, of laying the patentee under terms towards those parties as having been injured. But two things are to be considered. First, two years out of those seven is considerable instruction on the face of the statement, because if a person were only instructed in the patent process and not in the general wood engraving he probably would be quite unable to gain his livelihood if he started as a general wood engraver. But it is totally otherwise. He being employed to a certain degree as a wood engraver has not only the benefit of that instruction but he cannot gain the other instruction as a patent engraver without helping him as a wood engraver. He learns a great deal while only learning the patent engraving; consequently those two years would be worth a great deal more than those two years would have been if the party in question had not been employed the other five years as a patent engraver. Taking the five years he was employed at the patent process he would get assistance from that in the art of wood engraving; but take him the two years as a wood engraver without the five at the

patent process and he would learn much less wood engraving than by being employed the two years in wood engraving.

With the five years' patent engraving, the one helps the other. That is the first observation. I almost began to repent that I had in some respect laid Mr. Leighton under hardship by suggesting to him to call evidence, because he would have done much better to have rested upon that argument or only to have proved his case by the one witness—though no doubt it would have been open to the learned Counsel to have made objections, and upon cross-examination he would probably have thought it right to have raised the objections resulting upon the case, which relieves my conscience from having suggested, I might almost say, what was fatal to Mr. Leighton's case. But, however, we have the evidence of Crewe and Gregory. The evidence of Crewe himself would have been sufficient to have damnified this case very much, for he plainly showed that he had since been employed considerably as a wood engraver, that he had been employed in delicate work, that he had received thirty-four shillings a week from Messrs. Viztelly & Co. for six years, and that he had been rewarded by a present of a book or some other matter to show that he was highly approved of. He also proved that there was only one man, except the foreman, getting more than himself, that man getting forty-five shillings and he himself getting thirty-four shillings, which is a great deal more than another man got, who got only thirty shillings. That of itself would have injured the case of Mr. Leighton, but Mr. Gregory made a short end of it, so much so that the learned Serjeant never administered a single question to him in cross-examination, and did not think proper to make any reply upon Mr. Leighton's case. He proved that he had been employed at the wages of 8s. 8d. a day for four years—very high wages at any time, and particularly in the present time.

"I must observe that the nature of this employment is such that one can readily understand how the services of one man should be more valuable than those of another, because it is so much a matter of skill—of just eye and nice hand, of touch and taste, which are things that cannot be easily estimated in pounds, shillings, and pence. It is not like a common carpenter or toolman or worker in brass or iron. It

is not like a matter to be done by rule, but, as I have said, it is by the eye and by the touch and by the taste and skill; and consequently there is the greatest difference between the value of one man's labour and another. And if Mr. Baxter had employed the men and given them seven years' instruction each only at wood cutting without the assistance of the patent engraving—nothing being done or said about that—one man might have gained 2½ guineas, like Gregory, another thirty-four shillings like Crewe, and another thirty shillings like some other man who might be only just out of his apprenticeship. That makes all the difference.

"Observe, it is very important to consider that neither Gregory nor Crewe—the one gaining £2 12s. 6d. and the other £1 14s.—it has been proved ever were taught by any other person except Mr. Baxter, the petitioner. Therefore he was the person who furnished them with the means of gaining their livelihood, and therefore it appears to their Lordships, as indeed it did to the learned Counsel at the Bar, to be perfectly clear that there is an end of Mr. Leighton's case and that the patent should be extended for a period. Their Lordships have come to the resolution to extend it five years without any condition or terms whatever. I hope the petitioner will have the benefit of the opinions expressed to-day which will help him in his further proceedings. My advice is that he by past experience should take the benefit of his experience, *qua* patent, by selling licenses, and not injure himself by speculations as a print-seller. A man may be a skilful inventor and a very fit patentee originally to get a grant and to get an extension of the grant but a very unsuccessful speculator in merchandise and goods. That is my advice, and the advice which I always gave to my clients when I was at the bar, namely, to sell licenses; and one of them has made £160,000 by his sugar process under that useful advice of never speculating in sugar boiling but of selling licenses."

Altogether it was a great day for Baxter, and he forthwith proceeded to make the most of it. Exactly in what way and how he tried to avail himself of Lord Brougham's advice as to licenses we will set forth in the next part of this chapter.

CHAPTER III

Part 6

Baxter the Man, his Biography and his Work

So many worlds, so much to do,
So little done, such things to be.
Tennyson.

Full Steam Ahead

Baxter had in getting his patent renewed scored a considerable success: his monopoly was made secure for five years at least, he had obtained an excellent advertisement which he used to the full, he was left free to grant a license to any particular person or refuse it, and the validity of his patent could now never be questioned. All he had to do was to go full steam ahead, and, with this end in view, he began to give a serial number to each of his prints, which was a thing he had never previously done. Whether Leighton ever applied for a license we cannot say, but it is certain he never held one.

It was not as President of the Court that renewed his patent that Baxter and Lord Brougham first came into contact, nor did their acquaintance end there. His Lordship who, as is well known, was an ardent anti-Slavery advocate, presided at the meeting of the Anti-Slavery Society, held in 1844, when Baxter attended and used the opportunity to solicit subscriber's names to his proposed print of the great meeting with the same object, held in 1840, at which the venerable Thomas Clarkson presided; but this print for some reason or other never materialised. Whether Lord Brougham promised him support we cannot say.

Furthermore, many of Baxter's prints of the "Madonna of Raphael" bear upon their mounts an inscription as follows: "This picture, taken from the ancient 'Gobelins Tapestry' after Raphael, in the possession of the Rt. Hon. Lord Brougham, at Brougham Hall, is by permission most respectfully dedicated and published under the sanction of His Lordship by his obliged servant George Baxter."

The precise date at which this print first appeared is not certain, but the address on it being No. 11, Northampton Square, indicates it was before the autumn of 1851, as it was not until then that Baxter added No. 12 to his premises; but it is quite certain it was in preparation long before, for in a letter from Lord Brougham himself to Baxter, dated from Grafton Street, in May, 1848, his Lordship says: "I want to show the 'Madonna' to the Duke of Wellington and others, therefore wish you could send half a dozen to-day." By his being asked to send them, it implies they were finished in or prior to May, 1848, but this does not appear to be the case, as we shall see presently. But it makes it clear that Baxter and Lord Brougham were in communication more than a year before his trial in 1849, at which Lord Brougham presided.

There is also another letter from his Lordship to Baxter, dated from Cannes, in October, 1849, saying: "I'll thank you to put up a few specimens of your process because I wish to let it be known as it so well deserves. If the 'Madonna' is done, pray send it." So that here in October, 1849, the print may or may not have been finished. He seems to have taken an inordinate time about it, but it is advertised in the list of his prints in his *Pictorial Key to the Great Exhibition.*

Baxter's small portrait of Burke, of which we give an illustration on Plate 39, is stated by the lettering on its mount to be taken from the original picture in the possession of the Rt. Hon. Lord Brougham. Writing to Baxter in 1856, his Lordship says: "The 'Burke' we have is much admired, pray send it." It must have been therefore over a period of some years that Baxter was in close touch with Lord Brougham.

The *Court Circular* and the *Sussex Express* of May 18th, 1850, both say that Baxter received the commands of His Royal Highness to

attend at Buckingham Palace to explain to the Prince Consort the process of oil-colour printing as employed in the production of a beautiful cabinet picture of the Madonna, taken from a splendid tapestry belonging to Lord Brougham, and that His Royal Highness expressed a warm opinion in favour of the art, and highly complimented Baxter on his artistic talent, and gave his warmest encouragement to the application of the art to "large productions." This incident of the preference for large productions was no doubt the incentive for Baxter advertising in his *Pictorial Key*, published in the next year, his intention to produce the "Day before Marriage" and "Lucerne," or, as he there calls it, "View in Switzerland."

Prince Albert was something of a judge as he, in conjunction with Her Majesty Queen Victoria, devoted some time and study, under the guidance and advice of Sir Edwin Landseer, assisted by Henry Graves, to the production of prints principally of subjects of private and domestic interest to themselves, and largely consisting of portraits of the Royal Family and personal friends, taken from life and afterwards transferred to copper, which were etched by Her Majesty and the Prince Consort.

History records that for greater privacy such impressions had been for the most part made by means of a private press kept for that purpose, and the plates themselves had been ordinarily kept by Her Majesty under lock, and the impressions had been placed in some of the private apartments at Windsor. Some persons had in some manner surreptitiously obtained impressions from the plates and had formed a collection, of which they intended to make a public exhibition, without first obtaining permission, and had compiled a work which they published and called *A Descriptive Catalogue of the Royal Victoria and Albert Gallery of Etchings*, and among the sixty-three it contained were portraits of the Prince Consort himself and the then Prince of Wales and Princess Royal and others, as also of favourite dogs taken from life, and etchings of old and rare engravings. The aid of the Court of Chancery was invoked to prohibit the publication and an injunction was granted, the proceedings creating at that time no little interest.

We think Baxter owed his patronage by the Prince to his connection with Lord Brougham, and that at last his "Madonna," judging by

what was stated in the Press, must have been finished; it is also quite likely that Baxter at this audience showed to the Prince the portraits of Her Majesty and His Royal Highness, which he refers to in his petition, and which, as we showed in the last chapter, Lord Brougham at the trial wished to purchase; and that it was at this time that the Prince suggested an alteration in that of himself of buckskin breeches and top boots, in place of the blue trousers in which he was at first represented and as the print appears in Harrison Corbett Wilson's book. Baxter made the alteration, and no print with the blue trousers will ever be found on a sealed Baxter mount, and all later prints issued exhibit the Prince in the corrected form—we give an illustration of both varieties on Plate 34.

Baxter had to consider how he could get people to take up licenses as suggested by Lord Brougham. The plan, or at least one of the plans, he adopted was what is known as the Baxter red seal mount, particulars of which, as of the mounts and seals generally, we give in Chapter 4, Part 3.

The newspapers of that time state that Baxter's art was practised in no other country than England, so from this we may infer he had not at that date secured protection in any foreign State; but undoubtedly he did at no great period after the trial, in 1849, obtain foreign patents.

In May, 1850, there is an advertisement stating that: "The French Government having granted a patent to the inventor, he was disposed to sell the whole term for £2,000, or otherwise was prepared to grant licenses for working the process throughout France for two hundred and fifty guineas per license." Whether anything came of this advertisement is not known, indeed very little information can be gleaned as to what foreign patents he obtained or the foreign licenses he granted. He states on the second seal he adopted, "G. Baxter, Patentee, Great Britain, France, Belgium, Germany, &c."; but in a letter he wrote at this time to the Emperor of Austria, seeking permission to dedicate his *Gems of the Great Exhibition* to his Majesty, he says, as some inducement for the same being granted to him, that he held a patent in Austria.

Leighton, notwithstanding his statements before the Privy Council,

seems to have had no difficulty in pursuing the art of colour printing, and his productions were now championed by the *Art Journal,* and an article which appeared in 1851 says: " It is now nearly five years since we gave in the columns of the *Art Journal* a specimen of the art of printing in colours by means of wood and metal blocks in imitation of paintings, with a short description of the process by which the result is produced. The printers in the instance referred to were Messrs. Gregory, Collins and Reynolds, who some time afterwards relinquished their business in favour of Mr. George C. Leighton, of the firm of Leighton Bros., of 19, Lamb's Conduit Street, a young artist who has devoted much time and labour to effect improvements in the art. That he has accomplished his object with no little success the subjoined print after the picture by Sir E. Landseer (" The Hawking Party "), produced entirely by block printing, is undoubted evidence.

" The purpose of Mr. Leighton has been not merely to give an idea of the original picture, but to make his work as closely as possible a facsimile of the latter, and the labour necessary to effect this may be readily conceived when we hear that as many as sixteen blocks (and consequently sixteen different ' printings ') were used to complete the subject; the whole of which must be perfectly drawn on each block before engraved. Every block then receives a transparent tint over the part where such a tint is required, and the process is thus carried on till all the colours have been laid on, and the desired depth of tone is acquired. The greatest care is necessary in selecting such tints as will, by combination, produce the proper colours and effect. Thus the art of multiplying paintings by a mechanical process, when once ' set up,' to speak technically, is little else than ordinary careful letter-press printing, by which thousands of copies may be produced."

Thus we see Leighton's method at this time was none other than the block printing Baxter used before his patent, and which he learnt in Baxter's office. The article goes on: " It is right we should remark that the print after Landseer, here introduced, has been executed by Mr. Leighton expressly for us. On our visits to the press-room, while the work was in progress, we of course had an opportunity of seeing the various processes in operation, from the earliest stages to the finished plate. We shall not be expected to go into the detail of

this part of the matter, and reveal those secrets of the process by which the inventor hopes to receive the reward of his ingenuity and labour; we can only state that numberless difficulties present themselves during the process of printing which require much skill and care to overcome, yet these very difficulties lead of themselves to improvements in the attempt to surmount them. The process adopted by Mr. Leighton is almost the reverse of that which has been used with considerable success by Mr. Baxter in his 'oil colour printing,' the latter having merely to colour a finished engraving on steel or copper by means of wood blocks; thus the effect is at once seen in each stage of the work, while the other cannot see what he is producing till all is finished. The difficulty of thus working in the dark, as it were, must be apparent, and it requires a good deal of knowledge of colour and effect to overcome."

This statement was as equally misleading and ill-informed as the one in 1846 described on page 88, and quiet as Baxter had been over the first he was not disposed to be so docile over the second. He must have exercised in 1846 great restraint, seeing that the art being extolled was one he had revived; that the people practising it were his own pupils who learnt it from him; and that the wonderful seven blocks were nothing to the thirty he had used years before; and that his name was not mentioned throughout the article. But when it was sought to magnify the name of another pupil, and that, too, one who had recently been so active an opponent, he thought it quite time to take some steps; and so he sent in a vigorous protest, and it is to the credit of the *Art Journal* that it made ample and generous amends, for it contained an article as follows:—

"We were perfectly aware at the time that Mr. George Baxter had for a considerable period practised this art with great success, but, as we thought, on an entirely different method. Having, however, received a communication from Mr. Baxter, who considers that justice has not been altogether rendered to him, we feel it quite right to give him an opportunity of showing his claim to a large share in the honours arising from the perfection to which this art has of late years been brought. . . .

"To trace the various unsuccessful attempts made by German, Italian, and English artists during the fifteenth, sixteenth and

seventeenth centuries, is not our present object. It may suffice to say that during the latter half of the eighteenth century, with the exception of a few chiaroscuros executed by an amateur, block colour-printing had ceased to exist. About this time, however, Mr. Savage attempted to produce imitations of coloured drawings by repeated impressions from engraved wood blocks. Though these were received at that day as very fair productions, they were not of sufficient merit to derive any encouragement from publishers; nor was it until some years afterwards that any proficiency in the art was gained, when Mr. Baxter turned his attention to the subject. This artist, struck with the difficulty of producing coloured engravings of any artistic excellence for the masses, attempted with much zeal and perseverance to effect so desirable an object. His efforts, however, were for some time directed to printing pictures by means of blocks only.

"Mr. Baxter long continued his endeavours to improve the art of block-printing; but its defects, which became apparent at a very early period, proved insurmountable. There was success up to a certain point, but to advance beyond that by the same means was quite impossible, when the possibility of combining the use of metals, as brass, copper, zinc, steel, etc., occurred to him. The success obtained by these additions to the mere block printing was very great; and to show the simplicity of the patent process, we may here remark that nearly the whole is worked by boys, the most chaste and delicate colours being produced by their labour; and though, as in all novelties, difficulties at first abounded, by energy and perseverance Mr. Baxter succeeded in surmounting them.

"The general encouragement given to the new art is beyond precedent, several of the pictures produced by the patent process have reached the enormous sale of 300,000 copies. By these striking results many branches of trade have been greatly benefited, numerous hands have been employed, and the public supplied with specimens of art of sterling merit. It may be hoped, therefore, that the circulation of these pictures, elaborate and beautiful in their character, may supersede the tasteless daubs we too frequently find even in the drawing-room, and so constantly in the cottage; and that thus the taste of the people may

be cultivated and the minds of all classes refined. For, beautiful as are these productions, they may be purchased at so low a rate as to be within the means of the working classes; indeed, their wonderful cheapness has rendered them useful for a variety of purposes never contemplated by the patentee when he turned his attention to the production of coloured pictures.

"The prospect before Mr. Baxter is now encouraging. At the expiration of his patent, a short time back, only time was required to secure to him that pecuniary reward of his labours which they had so well deserved. He had expended in his various experiments upwards of £8,000, the art was becoming steadily remunerative, and it was therefore with some confidence that he solicited from the Judicial Committee of the Privy Council an extension of his patent, which has been granted to him. His perseverance in bringing his work to the degree of perfection it has attained, unquestionably deserves to be commended, and whatever right he justly claims, he should undoubtedly possess in all its integrity."

There is little doubt but that, in and about the year 1850, the output of some of his prints, like "Queen and Prince Albert on Balcony," "Jenny Lind," "Jetty Treffz," "Madonna," "Verona" (evening scene), "The Bride," "Lovers' Seat," "Dripping Well," and others of his small landscapes, as well as of his needle-box prints, was enormous, and that his workshop was kept at a very high pressure; but he was also preparing for the events described in the next part of this chapter.

CHAPTER III

Part 7

Baxter the Man, his Biography and his Work

Men, my brothers, men the workers, ever reaping something new.—Tennyson.

The Great Exhibition, 1851.

Like Dickes, Leighton, Kronheim, and other colour printers of that day, Baxter sent entries to the Great Exhibition, held in Hyde Park, London, in 1851, organised by his patron, Prince Albert. We are afraid that his association with the great of the earth, his present success, Lord Brougham's panegyric, and other facts had tended rather to disturb his equilibrium.

He set to work, however, and spared no pains to make his stall a success. He published a little book relating to the great palace of glass, which he called *Baxter's Pictorial Key to the Great Exhibition and Visitors' Guide to London,* and it was said to be a companion to the *Official Catalogue.* It was embellished by him with two of his prints (Nos. 164 and 165, Plate 57) ; it was written in English, French and German, so he did what he could to get it purchased by the polyglot population that attended that great event. This little book is very entertaining for several reasons: firstly, because, in addition to its description of the Exhibition, it contains the first known list of his prints, and it tells us the serial numbers he affixed to them, so far at least as that list extends ; and, secondly, because of the " Introduction " by him, which, if it is a most perfect specimen of inflated pomposity,

does at least give us an insight into his hopes and ambitions at that time, and does, too, reflect some of that consideration for the humbler classes, which he may have learnt from Lord Brougham, and which that statesman and law giver always expressed so strongly, and did not forget to reiterate in his judgment in Baxter's patent. Full particulars of the book and Introduction are set out on pages 353, 354 and 360 of this volume; and the list of prints on page 538.

As a conclusion to his bombastic "Introduction," he remarks: "The patentee could say more, but, fearful of the charge of egotism, he must content himself, and conclude with expressing his sincere thanks to his patrons, assuring them that his grandest aim will ever be to secure for oil-colour printing every maximum quality that is possible for science and art to accomplish." Baxter's fear of the charge of egotism after his extremely "modest" previous remarks is really delightful.

The list of prints in the book is useful in one way but not in another. We believe the list is complete up to that date of every print he had produced since he had ceased his missionary work, but there is no reference in any way to any productions before that date, not even to such prints as "The Coronation" and "Opening of Parliament," but at the same time it enlightens us as to the date of publication of many other prints up to that time. He also published two or three years later another book, illustrating some of the contents of the Exhibition, and he called it *Baxter's Gems of the Great Exhibition.* The Emperor of Austria, after Baxter had solicited the permission to do so, acceded to his request, and it is dedicated "By special command to His Imperial Majesty the Emperor of Austria." The print of the Austrian department is the rarest of all the "gems"; we give an illustration of the print (No. 170) on Plate 61. This book is fully described on pages 362 and 363 of this volume.

The *Sussex Express* of June 5th, 1852, records the interesting presentation of the Great Gold Medal of Austria to Baxter as follows: "On Thursday last, Baron Hübeck informed Mr. George Baxter that he had received instructions from His Imperial Majesty the Emperor of Austria to present him with a golden medal for 'Literary and Artistic Merit,'

and on the afternoon of that day Mr. Baxter waited by appointment upon the Baron at the Austrian Legation, and had the honour of receiving this valuable present. Baron Hübeck, in presenting it, complimented Mr. Baxter upon the success which had attended his invention of the beautiful art of oil colour printing, and especially those productions representing the departments of the Great Exhibition in 1851, which surpassed in detail and beauty of execution all the other productions of a similar character that had been produced. This medal is the highest compliment that Mr. Baxter could receive, as it emanates from a government which has done more in its own printing office for chromolithography than has been effected by any other nation. It may be remembered that the Austrians exhibited at the Crystal Palace the best specimens of lithographic coloured drawings, very far eclipsing all the French, English, and American drawings in the same style, and, with the exception of Mr. Baxter's specimens in the rival art of oil-colour printing, surpassing all the colored printed pictures of the Exhibition. To receive, therefore, from his generous rivals this mark of respect for his talent is an honour far more valuable than any other, and one which does great credit to the Austrian government."

Leighton had become associated with the *Illustrated London News*. This journal, judging from the tone of its comments published in May, 1851, does not appear to have been very friendly disposed towards Baxter, for we can trace a note of acrimony in it. It sums up his exhibits at the Exhibition by saying, " They are meritorious in execution, pretty and pleasing " ; but added that most of them were inartistic and some contained very bad drawing. Then the writer singled out the " Madonna " as being the best of them all, as it had " a very finished look," and went on to argue that Leighton's productions ranked much higher as works of art, and concluded with a scarcely veiled piece of sarcasm, that Baxter's Patent had been renewed, " thanks to Lord Brougham."

The *Evening Journal* of April 27, 1852, says, too, of the " Gems " : " The drawing of the statuary is perfect, and has probably been accomplished by the aid of daguerrotype, the only fault we have to find is with the figures of spectators introduced ; these are not wanted under any circumstances, and especially when they bear somewhat a

faulty likeness to the monthly plates of fashions, otherwise the engraving is perfect, indeed, in its way almost unparalleled."

This criticism appears to us just, much more just than that of the *Illustrated London News,* and is probably true both as regards the aid of daguerrotype and the insertion of the fashion plate figures.

However, the *Official Catalogue,* containing the reports of the Juries on the entries to the Great Exhibition, says of Baxter's prints: " Nothing can be more beautiful and more perfect in execution than these charming plates, printed in colours; but the articles being placed in the class more especially relating to the fine arts, it is in that class that all account of their merit must be sought for. The ' View of the Exterior of the Great Exhibition Buildings ' and a female portrait (probably ' The Bride ' or ' Flora ') show very great skill in a process which so seldom yields a successful result. Hon. Mention."

In June, 1852, Baxter received a letter from the Scientific Editor of the *Official and Illustrated Catalogue,* which pleased him very much, and of which he made good use. The letter says: " Until now I have never enjoyed an opportunity of examining your productions in all the different styles of portraiture, architecture, and landscape, and I freely acknowledge that I have seen nothing like your prints but the paintings themselves, to which they so nearly approach. There is a rich and beautiful softness about them, coupled with a depth of tone and brilliancy of colour, to which no lithographic production can be compared, and just as oil painting surpasses painting in water colour, so do I consider your productions surpass those of chromolithography."

From a large number of favorable criticisms in the Press about this date of his Exhibition prints we select two only.

The Era of May 2nd, 1852, says of them: " Most people are acquainted with certain novelties, which have appeared within the last year or two, in the shape of colored engravings, termed pictures printed in oil colours. These productions resemble water-colour paintings of finest workmanship, and, were they more scarce, would be mistaken for hand drawings by the majority of observers. They are, indeed, exquisite specimens of colour printing, possessing all the minutest touches and highest finish of the pencil, and delicacy of hues and shadows such as one would think no mechanical process capable of pro-

ducing. Were they scarce, as well as cleverly executed and charming in effect, they would fetch rare prices, but happily for the community which benefits by all that gratifies its desire for the beautiful, and thereby elevates its tastes, these plates are to be obtained at a trifling outlay, notwithstanding the peculiar contrivance by which they are thus perfected is protected by a patent. Mr. Baxter, the inventor and patentee, is now publishing a series of *Gems of the Great Exhibition,* and the first two numbers are before us. They are the finest we have seen of their kind, and singularly well wrought. Each celebrates celebrities of the Crystal Palace, or rather a portion of the edifice containing some works of art, and other contributions, as well as such other figures as were commonly seen there. All these we need not particularize. Portraiture, architecture, and landscape as thus represented can only be surpassed by first-rate paintings, indeed there is a brilliancy of colour and a correctness of outline in these such as the million cannot find in ordinary works of any kind, and such as none but the artist or connoiseur can distinguish from merits peculiar to first-rate works of masters in miniature painting."

The *Daily News,* of May 3rd, 1852, says: " Mr. Baxter's process of printing in colours is one of the many steps which have been taken in our day to place art effectually within the reach of the people. By the Daguerrotype and Calyotype processes form can be perfectly and cheaply rendered, so that the sketches of an old master need no longer be confined to the portfolio of the wealthy connoiseur, or copied shorn of their subtlest glories by the hands of the engraver. By these processes the thing itself is repeated in all that constitutes its real value, forming the greatest advance ever made towards popularising art. Mr. Baxter's process is another and somewhat similar method of diminishing the money value of artistical effects, without taking from their real worth. Excellent, however, as is the specimen before us, we must acknowledge that we look for much more from the process of printing in colours than has yet ever been produced. By Mr. Baxter's process every colour and every tint of every colour requires a separate block. The consequence is that masses of colour can most readily be repeated by this method, which, however successful in dealing with certain aspects of the Great Exhibition, in which colour seldom

assumed any very delicate gradations, must be less successful in rendering objects of more varied and higher character of colouring. The poet and painter Blake had a process by which this difficulty is said to have been obviated, but he took the very unpoetical path of allowing his discovery to die with him, rather than reveal it for what he regarded as less than its money value. We are not without hope that e'er long we shall have methods of repeating colours as truly as the Calyotype process repeats form. That will be a great victory for popular art, and its ultimate result must be the abolition of much or all that now goes by the name of art among the people; for no one will think of giving fifty pounds for a bad picture or fifty shillings for a poor engraving of a good picture, when he can get a *real* Raphael or a *real* Claude (to all substantial purposes) for, say, as many pence. Cannot Mr. Baxter, who has advanced so far, achieve this final success? "

We do not, as a rule, attach a great importance to this class of press notice, but we cannot help thinking the two we have quoted are of rather more than ordinary interest.

Baxter, whether because his financial success was not equal to his own opinion of his merits, or from what other reason we know not, seems to have generated a spirit of irascibility and unreason, all of which we describe in the next chapter.

CHAPTER III

Part 8

Baxter the Man, his Biography and his Work

The quarrel is a very pretty quarrel as it stands; we should only spoil it by trying to explain it.

Sheridan.

Family Jars

Baxter's output in the latter part of 1851 was so great that he had to take in the adjoining house, No. 12, Northampton Square, and from this date up to about the time of his retirement in 1860 his address was always stated to be 11 & 12, Northampton Square. An advertisement of his in the *Art Journal Advertiser* in 1852, gives us some idea of the enormous number of prints he was then turning out, for it says that upwards of 400,000 copies of his "Madonna" or "Holy Family" print "had been sold"; and of "Jenny Lind" and "Jetty Treffz" that upwards of 300,000 "had been printed and sold"; and of the miniature album illustrations that upwards of 20,000,000 had been "purchased by the public"; and of his album illustrations that upwards of a million had been "printed and sold in the principal cities throughout the world." We give his exact phraseology, which, as will be seen, differs in each case, but probably there is no special meaning to be attached to it. It has been said these figures are excessive; we do not think so. He is speaking of a period of about six years and not

of England alone, but of "the principal cities throughout the world." All the prints he refers to were sold at the Great Exhibition—which was visited by seven million people—and elsewhere at very cheap rates, and varied in their printing from four to ten on each plate.

In some of his notices at this time he again calls attention to the fact of his pioneer efforts at cheap art production, for he says that "The sale of these prints, at a cost so low as to rival in price the most paltry pictures, must lead to the general diffusion of the best specimens of the fine arts, whereby an improved public taste may be generated."

Unfortunately, however, there is another side to what otherwise should appear a happy state of things for Baxter, for, about this time, a personal quarrel with his brother William broke out, and which we fear was never healed; indeed, as time went on it appeared to get more bitter.

On May 28th, 1853, Baxter's father-in-law, Robert Harrild, died. He had long been disappointed with what he considered to be his son-in-law's wasteful ways, and they had been on bad terms, but Baxter happened to be present at his death.

Difficulties arose about George and his brother William both attending the funeral, and very great unpleasantness arose, and the position was very uncomfortable, so much so that one member of the family wrote: "I am very unhappy with regard to William and George, the latter will not be reconciled, and states that if William comes he will not speak to him, therefore I write William by this post to excuse me asking him."

It appears that certain testamentary provisions which his father-in-law made did not please Baxter.

On Nov. 10, 1853, the bells of Clerkenwell, however, rang merrily for two hours, it being the day on which Baxter's eldest daughter Elizabeth was married from Northampton Square, at St. Pancras Church, to William Oliver, eldest son of William Oliver, of Bunhill Row, Finsbury.

Writing to his father two days after, giving him an account of the wedding, Baxter says: "My brother William and I not being on friendly terms, I could not think of communicating on any subject with him," and then he gives an account of the wedding by saying:

" The preparations for the marriage have been going on full swing for the last month. She (his daughter) has an excellent supply of clothes, all the best quality, including presents from ourselves, money, &c. I have paid upwards of £400 for her outfit. The bride's wedding dress was white silk brocade with silver grey flowers, the jacket white trimmed with silk brocade, like the dress, and ruches of narrow ribbon, and white wreath; and the bride's going-away dress and the bridesmaids' dresses were all equally elaborate."

Considering all the circumstances of the help his father had given him, and his brother William also, and the money he owed them, there is little, perhaps, that is favourable can be said of such a letter, but such was the temperament of the man.

In passing, we will observe that Baxter had three children, his other daughter, Charlotte Warner Baxter, died unmarried at Guildford, on November 12th, 1907, aged 72. His only son George, after going to Birmingham and trying to earn a precarious living at Montpellier Street there, and afterwards at the *Aston Reporter Office,* left about 1882, and went to Australia and took a shop in the Arcade at Sydney, where he lived some years, and died in the nineties. His life, too, was varied and unfortunate, and he always seemed harassed for money. At Sydney he earned a living as best he could by selling his father's prints, by giving painting lessons, and in other ways; but, as far as is known, he never there attempted any colour printing. He possessed all his father's failings and few of his abilities. In 1922 a sale took place at Sydney of some of the effects that were in his possession at his death, and which once belonged to his father. Much of them had been permitted to get into decay, but some portion was interesting informative and valuable. What then remained were sold by Mr. John Young, of Sydney, by auction in April, 1922, later part found their way into the auction room in London, and were sold in December of the same year.

In the year 1853 Baxter exhibited at the New York Exhibition, and enhanced his reputation in the United States by his picture of the building, which had a large sale, and also by his print of " Me Warm Now," and later of " The Slaves," both of which latter had reference to the Anti-Slavery Movement, with which our readers will remember

Baxter was connected in this country some years previously, and which two prints appeared after the publication of *Uncle Tom's Cabin,* by Mrs. Beecher Stowe, in 1852.

On December 26th, 1853, Mrs. Harrild, widow of Robert Harrild, senr., died very suddenly at Sydenham.

His brother William, in the statement he made, which we refer to on pages 46, 47, 50 and 74 of this volume, says: " Both Mr. and Mrs. Harrild have died, and from the will of the former he (George Baxter) derives a very handsome income through his wife. His daughter Elizabeth married, but we received neither cards nor invitations. At both funerals George refused to be present if I was invited. I was not invited. Since which he has been at variance with the Harrild family, quarrelled with my sister, and excluded himself from both families, except my father, who has properly laid it down that he will not quarrel with any part of his family nor take part in their quarrels one with the other. This plan I suggested, and he adopted."

In this month and year also his father made a fresh Will, appointing his son William and another gentleman executors, and as he stated in a letter, " leaving George a certain sum, and as George and William at present are not on the best of terms, it would be bad for the affairs to be in such hands. Mrs. Baxter and myself and William are much pleased at the way it is arranged, as there can now be no difficulty in the affair—all is simple and straightforward." It coming to Baxter's ears that he was not to be an executor, he was furious.

Somewhere about this date Baxter was elected a member of the Royal Society of Arts, by a Mr. Samuel Marshall, a gentleman who seems to have taken a considerable interest in that Society's work, but exactly who he was cannot be stated. In January, 1854, Baxter had difficulties about his mounts. He had constantly changed them and his seals so as to prevent the prints of his licensees being mistaken for his own, and he had also got more and more into the habit of putting his name in the body of his prints; and still his licensees very closely imitated his methods. At last he could stand it no longer, and we find the following advertisement:—

CAUTION.

" *Oil Colour Pictures.*—Many complaints having been made at

Mr. Baxter's offices of parties attempting to pass off their *hastily got up and inferior* subjects as Mr. Baxter's productions by closely *imitating* his *private stamp*, which he had introduced to verify the genuineness of his pictures and prevent their being taken for the works of other persons, he begs to give notice to the public that all his future productions will be embossed with his autograph in the centre of the die, and surrounded by the words, 'Inventor and Patentee, 11 and 12, Northampton Square.' "

(He therein says the accompanying engraving is an outline of the die.)

" The penalties attached to the imitation of an autograph are well known. To that protection, Mr. Baxter feels that he may add the sense of justice of the public, who are best able to appreciate his productions.

" Attention is requested to the fact that while the name of Baxter is conspicuous on the imitation of the patentee's private stamp, the names of the licensees are put upon their pictures so huddled together as not to appear to a common observer. Another licensee has also made similar attempts to pass off his work more closely *imitating the private stamp of the patentee* by adding the crown to the imitation.

" *Cartoons of Raphael.*—Many persons having been misled by an advertisement lately issued announcing the publication of the above pictures, the same being so worded as to lead to the supposition that they were the works of the patentee, Mr. Baxter, the inventor and patentee of oil colour picture printing, not wishing to bear the discredit of these productions, feels it necessary to inform the public that they are *not* executed by him. It is true Mr. Baxter has granted licenses to work his patented invention, for which the parties have paid large sums, but it gives no right to any party to insert advertisements injurious to the patentee. The advertised pictures being announced as the most successful examples of the invention, for the truth of which Mr. Baxter invites the attention of the public to them, and deems it necessary to say that, from his knowledge of the Fine Arts, they are quite the reverse, being very slightly got up; incorrect in colour; blues, reds, yellows, browns, and greens anywhere, and the colour not bearing the slightest resemblance to the originals.

" It would be impossible for the general reader of the advertisement not to infer that the works in question were those of the patentee himself; and it is this impression which he feels it his duty to remove.

" Mr. Baxter takes this opportunity of announcing that he intends, at the wish of several publishers, to get up the whole of the *Cartoons of Raphael,* etc., etc., from the pictures at Hampton Court Palace, also the Gems of the National Gallery, Windsor Castle, Dulwich Gallery, the principal Galleries of the Continent of Europe, and of the nobility and gentry in this country, correct in colour and expression, and executed in the same manner as his former approved productions; they will be proceeded with forthwith under the title of ' Baxter's Historical, Scriptural, Architectural, and Landscape ' Gallery.

" Patentee's Office, 11 and 12, Northampton Square."

This seal with his signature Baxter retained to the end of his career.

It is a matter of comment that those of whom he complains were his own licensees, not outside persons. It is certainly the case that the method of publishing their prints adopted by some bore a close resemblance to that used by Baxter, but this we think was more a testimony of their appreciation of his methods than a desire to foist on to the public their prints in place of his. But Baxter would not have it so; he thought they were encroaching on his rights, and perhaps, too, on his pocket, and that was quite enough to enrage him.

The licensees, on their side, rightly believed that Baxter's process was admired by the public, and, as the master mind tells us, they had paid large sums for their licenses; and we may, therefore, quite easily believe that in these circumstances they would wish the public to know their prints were by his process. We have, however, seen the outside cover of Baxter's notepaper, and the like cover for " Le Blond's " notepaper; and except that the one is adorned with a small Baxter print and the other with a small Le Blond print—which in these days is more easy to distinguish perhaps than in those—there is nothing in the wording to distinguish the one from the other. We give illustrations of the two (so that our readers may judge for themselves) on Plate 48.

There is strong probability Baxter was not speaking at random

when he said in his advertisement, it was true he had granted licenses "for which the parties had paid large sums." The following letter is an exemplification of the fact that an American firm—although at that time a license would be of little value, as the patent would soon expire and any license become void—offered to pay 500 dollars for "full instruction in the art" alone:—

Philadelphia,
Aug. 21, 1854.

Mr. Geo. Baxter,
London,
England.

Dear Sir,—

We have determined to accede to your demand for $500 as the price required for giving us full instruction in your art. In a few days, therefore, we shall remit you the sum by draft on London.

We apprise you of this now, in order that there may be no more delay than is absolutely necessary in replying to our communication, which will accompany the draft.

We are, Sir,
With respect,
Your obedient servants,
DEVEREUX BROTHERS.

In the books of the Crystal Palace, Sydenham, for the year 1854, appears an entry as a stall-holder of "George Baxter, for the sale of specimen oil colour picture printing," so he must have taken it from the beginning, or very soon after as we all know the Palace of Glass was opened at Sydenham in that year.

The views expressed by the Prince Consort for "large productions" were ratified by the publication in 1853 of "The Day Before Marriage."

In addition to the gold Austrian medal before mentioned, he received medals for his exhibits at the Great Exhibition of 1851, the New York Exhibition of 1853, and later on at the Paris Exhibition, 1855, and from the King of Sweden in 1857.

Baxter's temper from some cause or other now seemed to be getting unbearable. We will relate more about it in the next part of this chapter.

CHAPTER III

Part 9

Baxter the Man, his Biography and his Work

Can fancy's fairy hands no veil create
To hide the sad realities of fate.

Campbell.

The end of all things—the Patent, the Career, and the Life

Baxter tried to meet the advance of chromolithography by the excellence of his own work. The prevalence of photography he countered in two ways: by the issue of his Baxterotypes and sepia prints, and by the production of a series of photographs; but Kronheim, with his cheaper productions and more businesslike habits, was also a great menace.

Baxter's photographs do not merit a long description. They were usually small subjects on mounts, bearing in the right bottom corner a little label giving Baxter's name and address (11 and 12, Northampton Square) and the name of the subject. No doubt they were designed for scrap albums still popular. They are no better or worse than the photographs of other firms at this time. As photographs were called "Daguerrotypes" after Daguerre, so Baxter called his "Baxterotypes" after himself, but many people speak of his prints as Baxtertypes, which has little meaning. He says of the process in an advertisement in January, 1855, of what was probably his first Baxterotype print: "The 'Crucifixion' on a large scale, price 8s., executed by the Baxterotype process. This process possesses great advantage over Daguerrotype, photograph, or Colotype, in the certainty of each copy being equal in quality, every one of them being a complete facsimile of the first impression. They can be produced in the most cloudy as well as the brightest weather, and at a cost considerably below

those which are executed by the Daguerrotype, Colotype, or photographic process. The photographic or Colotype prints after a few impressions become very rotten and indistinct, the extreme shades imperfect and shapelessly dark, and are by no means equal to the first impressions taken by the sun. Pictures executed by the Baxterotype process retain their beauty in all climates, the action of the atmosphere not affecting their production in the least degree."

In October, 1854, his patent had expired, and it was open to the whole world to use his process. But the Crimean War was raging and this may have acted as a considerable check to any very large user of colour printing in the year or so immediately following; and then the Indian Mutiny occurred.

Baxter still had, or fancied he had, many grievances against the Harrild family, and in 1855, at the time of some family celebration at his father's home, the latter felt constrained to postpone an intended visit by his son George, because one of the Harrilds would be present. This George resented, and wrote: "The letter you wrote me when at Hastings I must say disappointed us. We had ordered the cab and all was ready for train before the arrival of your letter. Of course I should like to have visited on the jubilee day in preference to any other, and I knew Robert was ill with the influenza at the time, therefore he could not come, and if he did Wm. could have carried the honours of the jubilee in his own house for once. . . . I therefore consider Robert should not have had any weight in preventing your son's visit on such a joyful day, and this son not the youngest but the eldest in your family, and one whose works have been an honour to the family and names of Baxter and Harrild—but away from Lewes and almost forgotten."

In reply to this his father wrote a letter we set out almost in full, because it shows at once the hard common sense and spirit of rectitude in the father and the peculiar character of his son George, in whose opinion apparently no one could do right:—

"Until your letter from the Isle of Wight arrived your brother did not know that I had written you. The enclosed is a letter which came spontaneously from your brother which I now enclose in mine. From the tone of your letter it seems necessary that I should avoid

making you both joint executors. The flame of dissention by the tone of your letter is already kindling. I must be very indiscreet to place you two in contact in my affairs. If you, on the contrary, make up your minds to be friendly, then I should be pleased in making both executors. William, I have no doubt, would be easily induced to pass over all matters of a harsh nature and be reconciled. It is not from any disrespect or want of confidence in you or any other qualities, but respect to both that I shall endeavour to avoid bringing you to a deadlock.

" I am sorry that you should continue on bad terms with so many of your friends and for so very many years that you were quarrelling with the late Mr. Harrild. The letter which you wrote to him and which you read to me caused you to be angry with me, because I said you were wrong in writing and speaking so bitterly against him when he ought to be his own master. Now, by the tone of your letter, it seems you are inclined to censure me; one would think you are in your element when you are quarrelling. . . .

" Would you appoint two of your children as your executors who were in no better terms than your brother and you are? It would be madness to think of such a thing. I do not know what you mean or refer to by ' eldest son.' I wish not to give preference to youngest or eldest, they are I consider on an equality. It can make no difference to you whether you are executor or not. It is necessary to be very particular in my will. . . .

" I fully thought you would have been pleased to have my affairs managed without having any trouble.

" The hard sayings in your letter against William being willing to swear to anything must be wrong, or you must mean it as a joke.

" I was the eldest son but my father did not make me executor to his will, nor did I dictate or think anything of it, as it is a privilege that an Englishman has to make his own will as he pleases, without dictation. I felt obliged to my father in not giving me any trouble about his will. . . .

" You know as much about my affairs as I do of yours. I have never asked how you have made your will, neither is it a business of mine. It is a private affair of your own.

" You say that you do not mean to be ' silently satisfied ' ; that is a term you have no warrant or cause to make. Time was when you mentioned to me more than once ' that you thought you had received your share already.'

" You talk of ' pompous pride ' of others. I have nothing to do with others. This is my affair, and am not to be led by anyone.

" You say you have a right to my confidence as well as William. I have nothing in my affairs of a secret nature that requires confidence. My trade business with William is all straightforward, and the making of my will is my own act, and to publish that even to my own family would be wrong; as time goes on many alterations may be necessary to be made either for or against as it may turn out. Whereas, if I showed to my family what I intended, and afterwards altered my mind, expectations might be raised which might never be realized, and I wish none to suffer from such indiscretion of mine."

In other spheres Baxter was more successful than in his correspondence with his father, for the *Sussex Express* of November 24th, 1855, somewhat generously records that " the only Sussex man who gained a first-class medal of merit at the Paris Exhibition was Mr. George Baxter, the inventor and patentee of oil-colour printing, whose specimens of picture printing attracted great attention and whose art will no doubt be introduced extensively in the German and other Continental cities."

In 1855, Leighton, in the *Illustrated London News,* began to produce coloured illustrations more or less on the lines Baxter had taught him, and he also used it in his own business with great skill, though we believe he preferred to get his effects by mezzotint. Some of the embellishments in the *Illustrated London News* were drawn by Harrison Weir, who, it will be remembered, as well as Leighton, was a former pupil of Baxter and afterwards actively opposed the renewal of his patent. This journal deserves the credit of being the first one in England to produce coloured work, and it was largely or entirely on the lines of Baxter's patent process. Baxter at this time was illustrating and helping to make popular the music of Jullien, that extraordinary man of whom my patriarchal friend the old collector wrote in Chapter I.

Baxter's work in 1856, 1857, and 1858 was extremely interest-

ing, and he produced prints that are very popular to-day, such as "Gathering Roses" (No. 367), "The Daughter of the Regiment" (No. 219), "The Hop Garden" (No. 290), "Harvest Time" (No. 356), "Lovers' Letter-box" (No. 359), "Infantine Jealousy" (No. 264), "Short Change" (No. 269), "Christmas Time" (No. 261), "Lucerne" (No. 334), "The Cornfield" (No. 352), "See-Saw" (No. 268), "Dogs of St. Bernard" (No. 335), "The Parting Look" (No. 362), and others, most of which are copied from pictures and are reproduced in the *Picture Printer* (1911) or this volume.

The *Daily News*, on December 5th, 1856, had a very illuminating article on "Baxter's Oil Picture Printing," and it says: "The process of printing in oils, of which Mr. Baxter is the inventor and patentee, is becoming daily more perfect and better adapted for the production of artistic effects. The first specimens of printing in oils attracted attention more by the fact of the difficulties which had been overcome, than by the actual merit of the works, and it must be owned that the earlier works did not give much promise of the excellence that has since been developed. We have now, however, before us four large specimens of the art, which show an immense improvement upon the old process. 'The Lovers' Letter-box' (Plate 6) is so close a representation of a painting in oils that it requires some examination before it can be discovered that it is not a product of the palette and brush. 'The Gardener's Shed' (Plate 73), a composition of fruit and flowers, after Bartholomew, is still more perfect as an imitation. The richness of the colours and the delicate blending of the tints is very remarkable in this print. We have seen fruit and flower pieces in oils in which the artist has not produced an effect equal to that produced here by the printer. The two other pictures are named respectively 'The Mountain Stream' and 'The Bridesmaid' (Plate 12), and are both distinguished by the same qualifications as those already mentioned. The invention of oil printing is calculated to do good service to art by multiplying indefinitely and at a cheap rate copies of the best pictures. There are few persons who can afford to pay for a room who will not be able to adorn it with some of these admirable pictures. The constant contemplation of works of art is sure in the end to

generate a love for art itself, and to cultivate the faculty which teaches us to appreciate it. Baxter's oil printing will thus doubtless aid materially in the cause of art education."

This criticism, especially in its last sentences, seems almost prophetic and is certainly otherwise just, but Miss H. Savage, one of the three daughters of the author of *Hints on Decorative Printing,* did not think so, for she wrote in the same newspaper on December 6th, 1856: "An article appearing in your impression of 5th Dec., on Mr. Baxter's beautiful specimens of the art of printing in colours, induces me to trouble you with a few lines on the subject. It is perfectly right that Mr. Baxter should receive all the praise due to his great merit for the zeal and skill with which he has pursued this interesting branch of art, and the sincere thanks of the public are his unquestioned right for the many artistic productions he has given to the world; but though I would willingly accord the highest meed of praise to him for all that he has done there is a name, besides that of Baxter, which deserves precedence for the revival, introduction, and improvement of this beautiful art in England, and that name is Savage. I speak of my father who spent so many years of his life in endeavouring to render it available for the purpose to which it is now applied. It cannot, therefore, be justly said that Mr. Baxter is the inventor when another had to overcome all the difficulties necessarily belonging to the accomplishment of an unknown art.

"In the year 1822, after many years of unwearied labour and expense, my father brought out his work on *Decorative Printing,* but the price of the book being so unavoidably high, and the number of copies so small, its circulation was limited. The price of the large paper edition was £10 10s., that of the small paper £5 5s. It is, however, to be found in most of the public libraries of the country, as well as those of many noblemen and patrons of art, and its pages will confirm this statement which I beg to apologize for troubling you with, but which I feel to be due to the memory of a parent who devoted very many years of his life to the subject, and whose most earnest wish it was that this style of printing should be rendered generally available, so that all classes might enjoy such works of art as were formerly

beyond their reach and must ever have remained so as long as the painter's hand and easel were the only means of production."

This letter quite unnecessarily roused Baxter's ire, and the following answer, dated December 11th, 1856, only further exhibits his entire ignorance of the history of colour printing and misses the point and shows him in no particularly favourable light:—

"SIR,—I see by a letter published in your influential journal of yesterday, that your correspondent Miss H. Savage has thought fit apparently to impugn my right to be considered as the inventor of the art of picture printing in oil colours, a right which I have proved and maintained before the highest judicial authorities of my country, both upon the occasion of my original patent being granted for the term of fourteen years for my invention, and also upon the occasion of its further extension for a period of five years. I then produced incontestable evidence before the Judicial Committee of the Privy Council of my right and title to the honour of being the sole inventor of the art of picture printing in oil colours. Upon that occasion there were produced many specimens of ordinary block printing of more modern date than referred to by your correspondent, more finished and superior; that art has been long known and practised for the purpose of ornamental block printing, the illustration of children's books, and other general purposes, and is entirely a distinct process from my invention. I admit that it is perfectly right for a daughter to cherish the memory and exertions of her father; but I deny that, in the work spoken of by your correspondent, there was shown any evidence that it consisted of any improvement upon a long known and practised process, any revival of it, or any combinations calculated to add to previous experiences; and I claim, in justice to myself, for the exertions I have used, for the capital I have expended, for the years of labour and study and anxiety I have endured in bringing my process to its present admitted perfection, that it is an invention novel in itself and strictly original, whereby I have acquired the art of reproducing in all their variety of tone, beauty, and richness of colour, the grandest gallery picture or the most delicately finished miniature. In corroboration of the proofs of the originality of my invention, I beg to quote from the judgment of Lord Brougham, as Chairman of the Committee of the Privy Council,

upon the occasion of the renewal of my patent (a privilege not often granted, except under peculiar circumstances) : ' Their lordships are clearly of opinion there is great merit in this invention, that it has been of very considerable public utility, and therefore we are of opinion that an extension must be given. We consider it a very useful invention to the public, that it has sufficient ingenuity to show great merit in itself, and that it is original is past all doubt from the evidence of the different persons who have been examined.' As a further proof of the totally opposite combinations of my process, compared with the ordinary method of block printing, allow me to say that several eminent printing firms have each thought it necessary to pay me the sum of £50 per annum for several years, as licensees, for the privilege of using my invention. Surely this would not have occurred if my art had not been totally different from that described by your correspondent. I shall feel obliged for a space for the above in your valuable paper.

" I am, &c.,

" GEORGE BAXTER,

" *Inventor and patentee of oil colour picture printing.*

" 11 & 12, Northampton Sq.,

" *December* 10."

On December 12th, 1856, by Miss Savage's reply as follows, the correspondence was brought to a close:—

" COLOUR PRINTING

" SIR,—I beg to trouble you for a second and last time on the subject of printing in colours. It is only to say that the Society of Arts awarded my father their large silver medal and a sum of money for his improvements, in the year 1825; that his work entitled *Decorative Printing* may be seen in the library of the Royal Institution, together with the 43rd Vol. of the *Transactions of the Society of Arts*, in which the act is recorded. Dates must ever remain incontrovertible evidence.

" H. SAVAGE.

" Thurloe Sq.,

" *December* 12."

The *Daily News* quite rightly took no notice of this correspondence, which was hardly worth any discussion, but in an article in its issue of January 1st, 1857, it so fully and admirably summarises Baxter's art,

and sets forth the strong claim which in the opinion of the writer he had to be considered a great pioneer of cheap "art for the million," that we set it out in full. It is as follows:—

"FINE ARTS

"ART FOR THE MILLION: BAXTER'S OIL PROCESS

"Lanzi many years ago observed in his *History of Painting*, 'The age in which we live is by many called the age of brass, inasmuch as it has been less productive of great names and great pictorial works, yet, I believe, we might better denominate it such from the number of engravings which have recently been carried to a high degree of excellence.' Lanzi had reason for his assertion, the only other reproductive art applicable to pictures in his time was that of wood engraving. But that had arrived at its greatest state of known perfection in the sixteenth century, and at the time of Lanzi had degenerated. The age of copper of which Lanzi speaks, has had its day, and copper has now but a small share in the great process of pictorial reproduction. There are good copperplate engravers still living, but the manipulations required by their art are too slow to enable them to keep pace with the ever increasing demand. The age must now be denominated by a compound term, which would embrace not only copper but wood, steel, stone, zinc, and brass, and ought not to exclude light and chemical agency. This increase in the number of agents required, for completing the efficacy of representation, is in some degree due to the demand for something more striking, even if less artistic, than the common black and white prints taken from copper and wood. Very shortly after lithography had arrived at a certain stage in its progress, it was thought that chemical agency might be made use of to obtain colour. It was thought about the same time that coloured prints might be produced from wooden blocks. Experiments were made from time to time with various degrees of success. At first the coloured wood engravings appeared the most successful, but neither wood nor stone as yet produced anything to satisfy the eye of an artist. The colours were imperfect, there were no gradations, the outlines were indistinct. Mr. Baxter, among others, had his attention drawn to the new art and, after much practice and numerous experiments, was enabled to work his method with an accuracy hitherto unattainable. The result has been

the production of some imitations in oil printing of works of the great masters, which might be taken for productions by the pencil and palette. In fact, oil printing may henceforth take its place among the most successful of the imitative arts. The first attempts in the new process were of course rude and elementary. They were small in size, contained tints rather than colours, were deficient in tone and had more of the appearance of coloured prints than printing in colours; still, the effect was so good and the price so small that they obtained a sufficient sale to warrant the inventor to continue his efforts to perfect his process. The steps in his progress are distinctly marked in the various works produced by the new method. The colours are more definite, the lights more artistic, and the tone more perfect. Many of the copies are real works of art. Among these we may specify the 'Descent from the Cross,' after Rubens. This, which is thoroughly correct as to drawing, is remarkable in point of colour. It has all the richness of the Master and the gradations of light and shade are thoroughly artistic. The 'Crucifixion' is another good example of this process, curious for the strong relief produced. The objects seem to stand out of the picture. It has at a little distance the effect of a fine basso relievo. The 'Mountain Stream' and the 'Gardener's Shed,' two of the latest issues, are among the most beautiful examples of the process. They are of large size and full of detail. They have already been made the subject of special notice in these columns. Mr. Baxter's method is of course similar in many respects to that of chromolithography, which we noticed in detail some time back. The painting to be copied is analysed for the purpose of discovering the greatest number of tints which are visible and the least number of elements capable of producing them. When this is discovered a number of blocks are made use of, each of which produces a new effect on the paper during the process of printing. These effects are either simple or compound. Simple when the tint appears in the original state; compound when it produces a new effect by being superimposed over one another. The great difference between Mr. Baxter's and other similar processes is that he employs a larger number of various kinds of materials for his blocks. He uses steel and other metals, with wood, according as he finds them best adapted to produce the peculiar effect he desires. All these sub-

stances are treated variously to make them better adapted for the retention and deposition of the printing material. The colours are mixed with the best refined burnt oils. The choice of the peculiar substance for the block and mode of treating it is one of the most important of the inventor's secrets. The impressions are worked off by the common printing press, which, allowing the process of adapting the paper, gives a solidity and softness to the tones and enables a printer to produce perfect accuracy in his delicate operations. The ordinary coloured prints which are producible by a machine are seldom in register; the rapidity with which the machine is worked prevents the accurate superimposition of each block over the paper, or tends to shake it slightly so that the edge of one colour protrudes on the domain of another. Mr. Baxter's process may be called emphatically an effective agent in furthering 'Art for the Million.' The cheapness with which his copies of works of art are produced is marvellous. To be able to get a good-sized copy of a 'Holy Family' by Murillo for five shillings is a curious fact in the history of art printing. Copies of works by Vandyke, Albert Dürer, Reynolds, and other great artists are produced at prices equally low, and in many cases lower. The method has, however, been more extensively used for merely popular subjects than for works of high art, although the instance of the copy from Rubens above mentioned, that from Murillo and others, show that it is quite evident that there is no class of subjects which it cannot reach. Of its enormous capabilities of supplying a large demand we may have some idea when we learn that of one print alone, 'The Descent from the Cross,' no less than 500,000 impressions have been issued. One house alone disposed of 75,000. It is clear out of this large number of buyers a great many must have been persons capable of forming a correct judgment upon the merits of a picture. The print did not owe the whole of its success to its astonishing cheapness. It must have satisfied some artistic requisitions, numbers approaching in magnitude those alluded to have been reached in the case of other pictures. Here, as in the art of chromolithography and photo-galvanography already treated of, is an inexhaustible source of means of exciting and feeding a taste for art in the minds of millions, who without these means would never have been able to acquire a taste for pictures nor have objects upon which to

exercise it. The elements of colour and form may be brought in their most perfect shapes before the eyes of everyone. The man of the middle classes may have his gallery of paintings as well as the nobleman, while the labouring man may adorn the walls of his room with one or two copies of first-rate works of art, in place of the wretched daubs which he has hitherto delighted in. The constant sight of the copies will induce a desire to see the originals, and the public galleries will have an increased number of visitors. They will then have a real national use, and the authorities will be obliged to consult the convenience of the public better when they find the masterpieces of art, which once attracted but a few amateurs, now draw upon themselves the reverential gaze of thousands. Then and not till then, will a strict account of our art treasures be demanded from those that have them in charge, when the universal public becomes permeated with a feeling of art. Such a result will be a consequence of the processes which give us ' Art for the Million.' "

In June, 1857, Baxter lodged a provisional specification for " Improvements in printing in colours," and which had for its object, " An improved method of obtaining gradations of tint when printing in colours by surface printing, when both surface printing and engraved or copper or other plate printing are used to produce one complete impression." It stated that, heretofore, great difficulties had been experienced " in producing gradations in the colour, which each block applies, and this has only been imperfectly done by carefully inking the parts to a greater or less degree, and, when any considerable difference of tint is required, it has been necessary to employ a separate block for each tint "; and his proposed improvement was: " To produce gradation in the colour applied by each block in the same way as gradation in tint is now usually obtained in copper or other plate printing, and sometimes also in surface printing, when one plate or block produces a complete impression, that is to say, by ruling a series of fine lines on the surface of the block by machinery in those places where a lighter tint is required. The machine ruling is effected in a similar manner to that in which machine ruling is now produced on copper and steel plates, by applying an etching ground to the block, which is then

removed in lines by the machine, and these lines are then bit in by acid." He never, however, went on with this patent.

Baxter was gratified at receiving a letter dated September 14th, 1857, from his Britannic Majesty's Consul at Stockholm as follows:—

" Stockholm,
" 14 Sept., 1857.

" Geo. Baxter, Esq.,
" Northampton Sq.,
" London.

" On my arrival here I waited on His Majesty at Drottmingholm with your samples. He was then in a delicate state of health, and on the point of proceeding to the seaside, from whence he has recently returned to his Palace at Tullgarn and graciously accepted your present, and at the same time gave orders that a Grand Medal shall be handed to you through Mr. Collett (I think) at the Swedish Embassy, in London, which I trust will be gratifying to you to receive.

" His Majesty expressed his high sense of the beauty of the works.

" I remain, dear Sir,
" Your most obedient servant,
" J. E. Samson,
" H.B.M. Vice-Consul."

The following account appears in the *Sussex Express* of October 10th, 1857, of the presentation:—

" LEWES.

" King of Sweden's Gold Medal of Merit.

" We are pleased to find that His Majesty the King of Sweden last week conferred the honour of the Gold Medal of Merit upon Mr. Geo. Baxter, a native of Lewes, as a tribute to his merits as the inventor of oil-colour printing. The honour was conveyed by the Swedish Ambassador to Mr. Baxter in terms of high commendation of the value and importance of the art of which he was the originator, and congratulations on the success which had attended its introduction."

In 1858 his father died, and George refused to attend the funeral. He then printed a pamphlet containing " an account of the original causes, the insults, indignities and gross provocations put forth toward me by William Edwin Baxter, now proprietor of the *Sussex Express*,

and Mrs. William, his wife, showing how he, without doubt, took advantage of the position he occupied so close to his father's elbow and used his influence in causing himself to be made executor to the exclusion of him (George), his elder brother, who was always miles away pursuing his profession."

The statements made in this pamphlet and otherwise are so unfounded, wild, and nonsensical and, in some cases, unfilial and scandalous, that out of respect for his memory and the great pleasure his work gave and has since given to very many, we refrain from further quoting from it. One only wonders whether at this time he can have been entirely in his right mind, or whether his genius on the one hand was not more than counterbalanced by his mental frailty on the other. He completely isolated himself and his household from his own and his wife's family.

He wrote to his mother on November 20th, 1858, his father having died on November 12th, 1858, announcing the death of his daughter's child, and signed himself " Your affectionate and insulted son "; and on December 4th, 1858, he wrote to her again announcing his intention to publish the pamphlet, and telling her the contents, and complaining of " the disgraceful mode of announcing to me my father's death "; and that " there was no clergyman to meet my father's remains at the church," and making many other rambling and absurd allegations, and then he concludes by saying: " I have no doubt but these remarks will hurt your feelings, which I am sorry for, but it is my duty to make complaints where there is such an unusual and extraordinary cause for them—indeed, such a case never has been known in Lewes (my father being an old and respected inhabitant)—from causes which, as I have stated before, I intend to make known to our friends "; and he again signed himself " Your affectionate and insulted son." Whether or not this statement or any other was in fact published, we cannot say; let us hope it never was.

Notwithstanding that his father's will forgave him " all sums of money which he had from time to time advanced to him to prosecute his success in life," and gave him a legacy at his mother's decease of a substantial sum, it was an offence he did not forget or forgive that he was not appointed one of the executors. It is to be feared he was, and

continued until his death, at enmity with his mother. She died on February 8th, 1868, having survived her son George. Her will was dated prior to his death, but his name is not mentioned in it.

In October of the year 1858 he contemplated making a more serious use of photography, for he invented a plan and obtained a provisional patent for it, for colouring photographic pictures by combining with them the processes of intaglio, plate, and surface printing, and also the processes of lithographic and zincographic printing as a means of colouring such photographic pictures. His specification says: "For these purposes as many printing plates, blocks or surfaces are prepared as there are intended to be colours or shades of colours printed on a photographic picture, each printing block, plate, or surface being prepared in a suitable manner to print a portion of the picture with its particular colour or shade of colour, so that when impressions have been taken from all the printing blocks, plates, or surfaces on to a photographic picture, the same will be coloured all over or to the extent desired."

The patent was sealed on April 12th, 1859, but we do not think he ever produced any pictures by this mode.

Carrying on business at a profit from one cause or another was getting more and more difficult for Baxter, but he managed to produce some very beautiful prints.

In January, 1860, his large "Summer" (No. 365, Plate 35) is advertised in the *Art Journal* as "after W. E. Jones, companion picture to 'Winter' (No. 368, Plate 35) by the same artist." This is probably the last of Baxter's announcements in the press before his retirement in this year.

Very soon after the end of his career came, and we find in the *Art Journal* in June an advertisement:—

"BAXTER'S PATENT OIL PRINTING.

"The inventor and patentee of these popular productions during the last month has retired from his artistic labours, and his large collections of patent oil pictures have been dispersed through the instrumentality of Southgate and Barrett. It is satisfactory to be able to record the success that has attended Mr. Baxter's own career and which it is to be hoped will be sustained by whomsoever comes after him."

We believe about this time he gave up No. 11, Northampton Square, retaining only No. 12.

With this sale and what has happened since we deal more fully in Chapter 5.

He was still struggling with many financial difficulties, for in December, 1863, he mortgaged his reversionary interest in the benefits he received under his father's will.

In January, 1865, he was adjudged bankrupt on his own petition, and his reversionary interest under the will was sold by his Trustee in Bankruptcy, but eventually, no doubt through the instrumentality of others, the creditors were paid in full.

It was fortunate for Baxter that his wife was not without means; but he often found it very difficult to lay his hands on any few pounds he might think he needed for himself.

" The Retreat " at Sydenham, originally designed and built by Baxter, had been secured by his wife's family as a home for them. His son-in-law also was comfortably off.

The architecture of " The Retreat " was like Baxter, quite out of the ordinary. It does not now exist, as it was, after being unoccupied some time, pulled down some few years ago and the site covered with small buildings. It was a one-storeyed edifice throughout, all the bedrooms being on the ground floor. The roof was flat, with the exception of a dome over the drawing-room; the ceiling of this room was elaborately painted by Baxter himself, as well as the panels of the doors. The grounds were extensive and laid out with skill. There was an avenue of nut trees and blackberry bushes, and a ditch had been converted into a watercress bed. At the time the house was built there was only a residue of the lease of about 40 years, so that it was an act of folly and quite indicative of Baxter to build such a house. The freehold belonged to the Leathersellers' Company.

Baxter by no means lost interest in the art he had created, and at his death some unpublished designs were found in his possession.

In 1866, about two months before his death, he was entering an omnibus at the Mansion House, London, as another vehicle drew up, when either the pole or horses struck him with violence on the back

of the head. He was assisted into the omnibus, where he appeared to lose the use of his hands and power of thought, for at the same time he let fall a parcel of money (about £27), which was never recovered, but some of the notes were traced to Wales, Apoplexy followed, or perhaps preceded, the accident, and he died at "The Retreat" on January 11th, 1867, and was buried at Christ Church, Forest Hill, where a red granite obelisk marks his resting place. The inscription on the monument describes him as "Inventor of oil-colour printing," which he certainly never was, and thus the delusion of his life followed him to the grave. The certificate of his death describes his end as due to "apoplexy and paralysis from an accident." His widow died on December 29th, 1872, at "The Retreat."

As a man, Baxter was of medium height, his complexion florid, and his hair dark and curling. He was pragmatic and quarrelsome and very difficult to get on with; but hard working, of great perseverance, versatile, inventive, and sanguine. He was devoted to his art and quick to perceive any improvement in it, contemplating his prints even at meal times in search of opportunities for improvement, as the various alterations in his plates and prints reveal. He always believed his process would produce him wealth, and acted as though it had already done so. He made money at times, yet never had any, and disgusted those who would be his friends by his extravagance and eternal desire to borrow. Whatever he earned his expenditure was ahead of it, and when at last he had exhausted their patience he seemed to lose all command of his temper, and would heap obloquy even upon those who had done him the greatest service. As a consequence he died estranged from everyone; indeed, it is more than probable that so long as Baxter lived no member of the Baxter or Harrild families, except his own wife and children, ever darkened the doors of "The Retreat," and his wife was cut off from her relatives. He was often abrupt in manner, impatient of contradiction, hot and hasty. He had some friends in high places and he might have had more, but his tactlessness either lost the friends he had or he failed to make the most of the help they could give; and so he died, after a life of toil and disappointment, an artistic success but a financial failure.

He was of a generous disposition in some ways, and was willing

enough to give part of the proceeds of the sale of some of his prints to help the family of the Rev. John Williams, to assist the Missionary schools at Walthamstow, and to aid other deserving causes.

It is interesting to note what the *Sussex Express*, the journal that should know, says of him in its issue of January 15th, 1867: "In private life he was of retiring habits, devoting himself exclusively to his art, and, although a few years ago he retired from the cares of business, his early aspirations had not subsided, for up to his death he had in hand a few subjects which he intended at leisure to produce.

"His ability in business matters was unfortunately, as it often happens, in inverse ratio to his talent as an artist, and thus he was often victimised by those who professed to guide and direct his pecuniary affairs."

His daughter Charlotte said of him, in a letter to the author of this volume, "his trouble was caused through being too easy with those he employed. He was of a retiring nature, generous and kind-hearted, a lover of the arts, but no business man. His general knowledge was great." This Miss Baxter lived at "The Retreat" until the lease expired, and after her father's death resumed intercourse with her family.

On a casual acquaintance the impression he often made on others was favourable. As an instance of this the incident of him in his early days mentioned in the life of Mary Russell Mitford, by Mr. A. G. Le Strange (1870), is an example; for writing to her father on February 1st, 1835, from "Three Mile Cross," she says: "I have to day an unexpected visitor in the shape of an artist sent by George Whittaker to take views for an edition of *Our Village*, with eighteen plates. I tell you this because it may be good to know in your negociation with Bentley." Again, in another letter by her to her father, dated February 3rd, 1835, she says: "You would be very much astonished, my dearest father, at my hasty note yesterday, but not much more than I was to receive a letter from Geo. Whittaker, begging to introduce the bearer, Mr. Baxter, as a gentleman whom he had employed to illustrate a new edition of *Our Village*, and requesting me to point out the subjects. Finding that the illustrations were to consist of eighteen splendidly

finished woodcuts (for I never saw engravings on copper more beautifully finished), we consulted and agreed to sally forth immediately in quest of the most desirable scenes. Accordingly I took him to Serle's Mill, which by Mr. Terry's help and mine he has contrived to sketch just as it was, and a beautiful design it makes; then to old Hodges, he wanting to do a bit of the Parsonage for a background to a scene in 'The Vicar's Maid'; then to Geo. Dawson's fishing-house from the water, which will be most beautiful. I went in at Hodges, and called at the Smiths, who asked me and the artist to dinner to meet the Walters. However, of course, I declined, but after making these three drawings we came home in the dark, and I gave him your bed for the night, chiefly to save time in the morning, he being (as artists generally are) a very respectable nice man. To-day, Martha made him an early breakfast, and he has taken sketches of the village from both ends, a sketch of the garden from the greenhouse, of the church (see Plate 5), of a scene on the common for a snowstorm, of an old house ('The Gores'), of the bridge, by Smiths, for 'Jessy Lucas'; and, lastly and chiefly, an incomparable likeness of dear 'Dash' (Miss Mitford's dog), who is to be represented on a larger scale than the other things, with the two magpies (see Plate 5).

"We have also agreed on the other subjects, and I got him an early dinner and have sent him off into Reading, to get somehow or other into Windsor to-night. He wanted to take a view of the Castle to-morrow, for another work on which he is engaged. I gave him a bottle of Mr. Goodlake's claret instead of port, and took all the care of him I could. He is very civil indeed, and has promised me some India proofs of the cuts. (For the way he printed his cuts on India paper see the illustrations to Ellis' *Missionary Annual or Christian's New Year's Gift*, 1833). By-the-bye, they are not to be great pictures filling the page, but beautifully finished vignettes printed on the same page, either with the title or the beginnings of the article. (No doubt as in Redding *On Wines* and Keightley's *Tales and Popular Fictions* mentioned on page 52). This, he says, is the present fashion for illustrating books. He has promised to send me a specimen of his new art of printing in colours, imitating oil paintings by engravings on wood, and we

have had some talk of bringing out a book of flowers in that way (The comments of the editor when ' Conqueror of Europe ' appeared in 1836 was no great encouragement. See page 67) if Whittaker will agree for it. It would be beautiful, but, of course, that is Mr. Whittaker's affair."

And so poor old George Baxter, with all his genius and his faults, at last obtained, in his narrow cell at Forest Hill, that rest he seems never to have had out of it—his body " lies a-mouldering in the grave, but his soul goes marching on."

It is very doubtful if a temperament such as his could ever keep money if he made it, or manage it if he kept it. His was a difficult character to deal with.

He is another instance of a great and lasting benefit to the world being obtained from an imperfect instrument. He had not the making of a great man, but artistically his was a great character. Many took his whims and his moods and his oddities far too seriously. Had they appealed more to his sense of humour he and many others would have been all the happier.

A member of his family with a prophetic instinct greater than then realized, treasured up his letters and memoranda for a period of about forty years, and at death labelled them: " These letters relate principally to family matters, and may prove interesting if not useful to the family many years hence. To be carefully read over and only the very useless ones destroyed."

They came a decade or more ago into the possession of the present author, to whom, indeed, they have proved both interesting and useful, and it is largely by their aid that particulars of the inner life and details of much of the public work of George Baxter can now be given to the world, and he only hopes that at this distance of time when all Baxter's near relatives are dead, that nothing that may have been said will give pain to any descendant. Their pride in their ancestor's genius may well outweigh the public knowledge of any of his frailties, and they may rest assured that the beauty, honesty, and purity of his work will endure and make his name respected.

CHAPTER III

Part 10

Baxter the Man, his Biography and his Work

One science only will one genius fit,
So vast is art, so narrow human wit.

Pope.

A Review

In reviewing Baxter's artistic career, several qualities of his character seem to stand prominently forth; his artistic and dexterous eye, his painstaking and persevering mind, and his desire for detail, thoroughness and perfection at all costs; and we must remember it was these qualities in him that made him the principal means of bringing coloured printing to its later state of perfection. Harmony of colour was his predominant strength.

From the very early stages of his working-life two other cheaper methods threatened the existence of his process, namely, chromolithography and photography, and in the end they won, but Baxter made a gallant fight and at times more than held his own. The public desire for cheapness killed his art.

All sincere workers have their ideals. Whether Baxter fully attained his before he had to give up the contest who shall say, but his ambitions of bringing cheap artistic pictures into the homes of all classes and of successfully imitating the painters' art by mechanical means undoubtedly stand to his credit. Whether in the first instance he realized what his process would involve is open to question, but he had warning of opposition; for at the very time that he obtained his patent, Owen Jones was engaged in his first essays in obtaining a

similar result in an analagous manner, by means of successive colourings from litho stones, or zinc plates, and both ran side by side for about a quarter of a century. That Baxter knew of these attempts there seems little doubt, for he not only mentions lithographic and zincographic printing in his specification, but actually lodged with it some specimens of his work by this means.

Baxter claimed that the power of his work had not been inferior in relation to the fine arts than the invention of printing had been in connection with the advance in literature, and there is doubtless much truth in what he says; for when he began printing in colours he was alone, and the merit of his productions gave a great incentive to the demand for artistic pictures, for as the *Daily News* of a former age so well said in the quotation we have given, in a former chapter, " The constant contemplation of works of art is sure in the end to generate a love of art itself, and to cultivate the faculty which teaches us to appreciate it." He was unquestionably a pioneer that educated the people to a greater and better sense of colour and beauty.

If it be said he largely copied the paintings of other artists, it is perfectly true, but it was his ambition to do so; and perhaps every other printer before him did so too; and it must be remembered that to preserve in the copy the spirit and character of a good original is an engraver's highest praise; but Baxter did more, he so faithfully copied the picture that in the opinion of one celebrated contemporary artist at least, he refused to lend his painting to be copied, because the copy of it by Baxter he felt would be " a facsimile of the original."

Consider the aptitude and versatility of the man. Brought up a practical printer, he learnt, in the first instance, somewhere the art of lithography, and that, too, at a time when not many were acquainted with it here, for it had then only been introduced into this country a few years before; then to wood engraving and, after apparently only six months' tuition, he became, in the opinion of Bewick's pupil, John Jackson, who was himself a very competent judge, one of those in that age of wood engraving who in his view were best entitled to honourable mention; then when there were none to teach him he plodded on through all the toilsome experiments with inks, paper, and metals, and became

a celebrated colour printer, and as incidental to that art he acquired knowledge of and became a capable worker in mezzotint, aquatint, stipple, and line; and, being also a competent artist, he was able to design his own subjects; and, being something of a mechanic, he made his own colour blocks; and, being likewise of an inventive turn of mind, he became a patentee of several patents; and by choice he was his own publisher.

Undoubtedly his mind was wrapped up in his art, and not being afraid of labour he "scorned delights and lived laborious days." Had they been less laborious he might have lived longer and been a happier man.

During the period of his working-life he largely dominated the position, and in his "oil-colour printing" he established a vogue that lasted for many years after Baxter's work was done.

In all the ages up to his day there were few who printed in the colours of nature from wood blocks, and Baxter excelled them all.

Both as to his prints in oil-colours from wood blocks only, and from wood blocks with the aid of a plate under his patent, he was, if not the actual inventor of either process, the reviver in such circumstances as almost to amount to a re-invention, and in execution by both he has never been excelled if equalled.

That he was distinctly humorous by nature the choice of many of his subjects and his additions and insertions to many of his prints of a comical character—which artistically often did not improve them—show, and yet any subject seemed easy to him. He could turn with equal facility from the reverence due to the lonely figure on the Cross to the whimsical humour of a young urchin bringing home the wrong change; or from the dignity of Her Majesty receiving the Sacrament at her Coronation, to the horror of a great shipwreck; or the difficult subject to render with propriety, of the Baptism by total immersion, of a number of black women in Jamaica.

He was an artist in colour to his finger-tips, and how he delighted in beams of light (a most difficult thing to render efficiently) and other contrasts in light and shade! Portraiture, landscapes, waterscapes, flowers, fruit, interiors, exteriors, large or small prints, seemed to make no difference to him.

And see, too, the almost incredibly minute details he gets into his work, and the time, care, and perseverance necessary to produce them. We may instance that every figure in " The Coronation " and " Opening of Parliament " is an excellent portrait; a lens reveals that not only have the carriages in the large " Exterior of the Great Exhibition " print crests on the doors, and the figures inside them flowers in the corsage, but the boats on the Serpentine in the distance, and the people in them, are complete and are not merely marks on the paper made to resemble these things. Look also at the enormous distance of landscape in the print of " Stolzenfels " and some others. In the " Wreck of the *Reliance* " (Plate 65), we are shown the seaman who hanged himself by getting entangled in the rigging; and in the " Launch of the *Trafalgar* " (Plate 26) is the upsetting of a boat, the immersion of the occupants, and the efforts to save them are all realistically portrayed. Every figure in the " Visit of the Royal Family to Eu " is a picture in itself, and many other instances could be given.

Chiaroscuro as well as mezzotint, stipple and aquatint are arts of foreign origin, but the only persons in history who have produced pictures by mechanical means in the colours of nature from blocks are all English.

As our ancient friend in the first chapter has pointed out, it is only after considerable acquaintance with the force of Baxter's inventive genius, his great capacity for overcoming difficulties, and the multitudinous attractions of his varied work, that the greatness of his power is fully understood. He began to print in colours when colour printing, whatever it had been in the past, did not exist; but it has never been greater than when he ceased toiling. In the span of his working life, in place of the badly hand-tinted engravings he found, in a few years he had substituted for them his beautiful copies of oil paintings. When we realize this we begin to appreciate what he did by his art, and to acknowledge the master mind and skilful hand that he possessed.

The price that people were asked to pay for the German chromolithographs would be no sufficient recompense for the slower and more laborious process of Baxter—and in these days of quickly-executed colour work we hardly realize how laborious his method was—but it

may be that some day when people wish for artistic coloured prints more than they desire very cheap ones, and as colour printing more and more becomes a recognised art, then we may witness a revival of the process of Baxter or something very like it.

Baxter's manager, Mr. Sydney Wright, wrote of his old master: "A splendid designer and pioneer of picture printing—for all the modern picture printing is borrowed from that genius mind—George Baxter is a name that should be prized by every lover of art."

His was an artistic and painstaking mind, even in the minutest details, and that has very likely much to do with the question that has troubled so many, of why he signed some of his prints and not others. The answer may be that if he thought he could add his signature without detracting from the artistic effect of the picture as a whole, he would do it; otherwise he would leave it out.

To-day, although more recent processes of colour printing are in the full tide of their success and some splendid work is being done, the labours of George Baxter are daily interesting an ever widening circle. That this should be so, and that not only the collector but the expert is constantly enquiring into his methods, may be accepted as an indication that his achievements will be of permanent interest in a branch of art that is more and more receiving attention. He represents an art and an epoch that are gone. Louis XIV. exclaimed, "L'Etat c'est moi"; so it was with Baxter. He was his art, but he is not dead but living, as the many exhibitions and the public interest attest.

Of the pecuniary value of his prints in the estimation of posterity who can say, but we see no reason why, whether viewed from an artistic, mechanical, or topical point of view, they should not be deemed of as high a value as any others that have from time to time been offered to the public. The knowledge that two of his rare prints in 1922 by public auction realized £700 the pair seems an indication that others less rare will reach equivalent values.

CHAPTER IV

Part I

A Baxter Process Print in the Making

Plates, Blocks, Register, Inks, Presses, Glaze

The true genius is a mind of large general powers accidentally determined to some particular direction.

Dr. Johnson.

A mechanically-produced picture such as a Baxter process print has, as our readers will easily understand, to be built up step by step by the printer as an artist builds up a painting, only by different means. And just as there is hardly any maximum to the number of touches a painter may give to his picture with his brushes, so there is—if time and expense are no object—scarcely any limit to the number of colours that may be added to a print by the printer with his blocks.

Now, we want our readers to comprehend that this chapter deals with technical questions; but the author not being by birth, education, or environment a printer—in colour or otherwise—he is not qualified to deal with his subject from a technical standpoint. All he can hope properly to do is to convey to his readers, to the best of his ability, in homely language such information on the subject as he has been able to pick up.

In the first place, in the making of a Baxter or any other picture, a subject has to be selected. In choosing this, as time and labour (which mean expense) are generally a consideration with the printer, he has to

consider the number of colours that may be required to produce the effect desired, and then to determine the least amount of elements capable of producing it. That being settled, in a Baxter process print the plate has to be engraved and the blocks cut or made; each of which blocks will produce a new colour effect on the paper. These may be simple or compound; simple when the colour appears in its original tint, compound when a new effect is produced by being laid on a previous colour. The success of the picture depends entirely upon the sense of colour of the person who outlined the blocks, which in Baxter's case was extraordinarily great.

But close observation will shew that he did not to a very great extent build up the tone of his picture by the inter-mixture of the colours. He did not rely so much on putting on a yellow and then one or two blues to produce a green, but he would in the first instance print with a green. There is no doubt there is much experience needed as to the arrangement of the order of printing the colours on the work. The greater the number of colours needed the more blocks will be required, and therefore the more printing will have to be done, as one block will impose only one colour or shade of a colour.

The choice of picture being finally decided, a drawing of the requisite size is made of the subject chosen, which has then to be transferred to the plate, when it is worked out in the style of engraving the engraver considers will best produce the required effect. When the drawing has been transferred to the plate it is in reverse, that it may, when printed, be in the form of the drawing.

Whether, and to what extent, Baxter designed his subjects and engraved his own plates we discuss in Part 2 of this chapter, but one peculiarity of this part of his work was its extreme conscientiousness. Every minute detail was most carefully represented. Nothing, except in some of the very cheapest of his book illustrations, that could make the picture better was omitted or slurred over; and much of the success that attended his efforts must be attributed to the fact that he was an artist of exceptional ability and extremely painstaking in all he did. In every instance where he used a plate, we believe, the subject was engraved on steel, but there are many styles used, such as etching, aquatint, mezzo-

tint, stipple, and line. Except, perhaps, the sky in a landscape or the high lights on a subject, the work on the plate—the pulls from which formed the key-plate, that is, the subject upon which the blocks would impose the colours—is general, and for that reason all his engravings, without any colours being superimposed, make most excellent pictures, and represent the form and tone values of the subject as it appears when coloured. In nearly every case these plates are works of art, and must have been, whoever engraved them, the productions of very skilled men, men who could command large salaries. This part of the production of his prints, whilst it was the most important, must have been also the most expensive.

The plate print was the first working. The colour in which it was printed varied extremely, and according to the subject, but the pigment used was generally of a transparent or semi-transparent character. The tone of the finished print depended to a great extent on the colour used for the first pull from the plate, and this is one of the reasons why the tones of Baxter's finished prints vary to so great an extent and are so interesting. At times the colour block would exceed in places the strength of the colour on the plate impression; that is to say, when it was necessary to emphasize some great depth of colour in any particular portion of the print. If the steel plate is carefully examined it will be found, on comparing it with a pull, that the strength of colour is not obtained so much by the size of the dot, grain, or thickness of line, as the case may be, but by the depth of engraving; so that when the plate is fully charged with ink the amount deposited on the paper is according to the depth of the engraved or etched part. By this means Baxter obtained one of his most attractive features, for although a very dark colour would appear in those parts of the plate deeply etched or engraved, the same colour in other parts would appear quite light. In many cases so well was the subject covered by the plate that it was only necessary to print one colour on to it, and the whole of the necessary colour tone was thus obtained for those parts.

The life of these plates was very considerable, but, curiously enough, it varied according to the colours used. If black—which was a soft colour—predominated, more copies could be obtained than from browns and rougher colours. There is little doubt but that, after the

plates had been etched, Baxter carefully went over some parts of them with a stippling needle and other tools, and thus cut deeper and sharper lines than had been obtained by the action of the acids. As a result, he obtained stronger contrast and better distribution of light and shade. Had Baxter during his life done nothing more than give to the world his collection of plates he would have done much to win its admiration.

The next process in making a print was the colour block. For the benefit of such readers as are unacquainted with the details of the colour printer's art, we will suppose that the printer required a red initial " B " on a blue ground. The ground would consist of a wood or metal block with the letter " B " cut deeply in intaglio—that is, dug out. The block then being duly inked with blue and being pressed on the paper, we should have a clear white " B " with a blue ground. Now, to complete the process you would have to carve in " cameo "—that is, in relief—a " B " whose outline would exactly fit into the untinted portion of the paper. We can quite imagine that in the case of a picture containing many shades of colour the process becomes very complicated, and great care is necessary to secure proper superimposition throughout, so as to obtain good " register."

In the specification for his patent, which we set out in full in the Appendix, Baxter says: " Having determined on the number of blocks which are to be used, I take an equal number of impressions on paper off the engraved plate and successively place one face downwards on each block, and subject them respectively to the pressure of the press. By this means the blocks will each have an impression of the engraving. I then proceed to mark out carefully the particular parts which are to be left in relief of each block by colouring them in those parts, having the painting before me, by which I readily observe to what extent each colour is laid on the original picture and the various shades to be produced, and by this means, when the blocks have been properly cut, I thus obtain a series of blocks suitable for the particular print which is to be reproduced."

In the early days of Baxter's patent process, there is little doubt, these blocks were made of wood, but later they were composed also of zinc or other soft metal. In some cases part of the blocks used for a print were of this material and the other part was of wood. Baxter's

Southgate and Barrett catalogue of sale in 1860 says: "The blocks have been drawn, engraved, and highly finished by the patentee himself." In doing this he very carefully took away all the wood or metal which was not required to receive the colour, leaving only that portion which was to be impressed upon the paper.

Even in this operation, Baxter had several ingenious contrivances and subtleties for getting the best out of his inks and for securing accurate register. As a wood engraver, Baxter would be naturally more inclined to wood for his colour blocks than metal.

Colours can be printed with greater purity from wood, but with metal much more care has to be taken in this respect. With metal more perfect register can be secured, for the damp which is necessary affects the wood and makes it warp and crack. A great deal of manipulative skill is required in the use of the blocks.

The most important thing to consider was "register," that is, that in printing from each of the blocks that the colours should fall exactly into the places assigned to them. Baxter, in his specification for his patent, describes his mode of securing this, which it will be seen was as follows:

He says he makes several spots or points, which are scarcely perceptible, on the plate from which the impressions are taken, to serve as register marks for the commencement of the register. He usually preferred them to be on some parts of the engraving which received successive colours and pressures, so that they were hidden after being once used and the necessary perforations produced by taking the first colour on to the impression. He says that then, having the necessary block in the press for the first colour on the tympan, there are four or other number of fine points to receive the impression, these fine points receiving each engraving at the register spots or points. On the tympan were a number of points which were caused to strike through the paper in printing the first colour impression, and the point holes thus produced were those used for the purpose of securing correct register in all the future impressions from the blocks. The holes marked on the original impressions were not used after the first time.

The sheets were systematically damped—they all were in those days, and the dampness varied as occasion needed—and placed between

thick boards and into a press to thoroughly flatten them. Many other details had to be carefully and methodically attended to.

Let no one under-rate the time, skill, and labour involved in the production of a Baxter print. When we consider that some of the subjects required no less than thirty blocks, and the simplest no less than eight or ten, we get some idea of the magnitude of the undertaking. All the printing had to be done by hand presses; it could not be done by machine as the vibration would have prevented correct register.

Of course Baxter had—except perhaps in the very early days—pressmen to do the printing. We mention this because there are those who think a Baxter print can only be a Baxter print if the whole of the work, from start to finish, is done by Baxter's own hands—which would have been a physical impossibility. There is little doubt, we think, that at times he found it saved labour to do a little hand-touching, rather than to cut a block. There is hand-applied colour in the two fruit pieces (Nos. 273 and 274) in the large " First Impressions " (No. 159), and in some other prints.

Undoubtedly his process was beautiful and ingenious, but it was also laborious.

Baxter used Stanhope and Cogger presses down to the end of his career. The former was invented sixty and the latter fifty years before that time, and both were then considered hopelessly out of date. It may come as a surprise to many to know that Baxter could produce colour work of a kind which commands admiration and almost defies rivalry even to-day on presses of such an antiquated nature; but so it was.

It is not very certain how Baxter obtained that beautiful glaze on his prints that gives them the appearance of being miniatures on ivory. The 1860 Southgate & Barrett catalogue of sale of Baxter's business specifies amongst his plant, two presses—one a 30-inch wooden glazing press with an iron top roller and lignum vitæ lower roller, and also an 18-inch iron glazing press with iron bed, powerful wheel and pinion motion, and double handle fitted with bench, and gas apparatus for heating steel plates.

From this it looks very much as if part of the effect was produced by hot rolling, and by pressure also he would remove the heavy impressions caused by the blocks, which are to be found in his work about the

time of the *Cabinet of Paintings*, and which he could reduce by the second press above-mentioned, but probably not by the first. After, or may be before, the rolling, probably the prints were washed over with some preparation made of Castile soap, gum arabic and other materials, which would give the prints that delicate glazed effect with which we are all so familiar.

As regards his inks, we refer to these in other parts of this volume, and do not go fully into the question here, except to say that he undoubtedly ground and mixed his own. If there be any doubt about this, the following extracts from a letter written by him on April 6th, 1855, to his father, will probably set them at rest. "It (a fire insurance) was withdrawn in consequence of the very severe clauses rendering it valueless to me. . . . I could not even make printing ink on the premises. . . . You know that unless I can make my printing ink on the premises I cannot carry on my business." He used only the very best materials, both of colours and paper. He used composition rollers of various sizes, made on his own premises. The mixing of tints requires much experience; they look so differently on the palette.

A most interesting lecture was given on "The History of Colour Printing" by Mr. R. A. Peddie in February, 1914, at the Hall of the Royal Society of Arts, Adelphi, London, and as it bears upon the points mentioned in this chapter, and from the encomiums passed on Baxter, his art, and his position in the world of colour printing, in the course of it, at such a place, one began to realize he had really at last come into his own, for the speakers were men of light and of great artistic and literary learning.

Mr. Peddie remarked: "Baxter's method was to use a key plate in black, generally in intaglio, using mezzotint or aquatint as the case warranted, and to colour the impressions by wood or metal blocks for each tint. For some years Baxter was the most important colour printer after Savage's wood-block colour work had failed to achieve success, and before chromo-lithography arrived at its height. From Baxter's retirement in 1860, and in some cases previously, his process was worked by Licensees, some of whom—Messrs. Kronheim, Dickes, Bradshaw and Blacklock, and Le Blond—attained considerable profi-

ciency. But few plates were produced to equal Baxter's own work. He had a wonderful manual dexterity and an eye for colour, both of which were unique; and in its particular manner his work remains unsurpassed."

The Chairman (Mr. Edgar L. Waterlow, M.A.) said: "The present-day printer found it impracticable to delve into the history of the art he was practising. To-day commerce precluded such a course, and only the specialist with leisure could shew how the art was built up, or could indicate the line of improvement for future generations. The title of Mr. Peddie's paper caused him (the Chairman) to reflect upon the comparative ignorance of master printers concerning their own trade.

"The lecturer had referred to Baxter's process, now probably a lost art. Baxter studied the questions of paper and ink very closely, and, while the paper could still be made according to his process, the secret process he used for his inks was lost. An inspection of Baxter's own work and that of his licensees would show that the latter used an inferior ink. The detail used in Baxter's work was marvellous, particularly in his little prints."

The late lamented Mr. F. Vincent Brooks then gave some reminiscences, relating how his father, at the breaking up of the Baxter establishment, gathered the remains together. Baxter's son worked for many years with him (Mr. F. Vincent Brooks), and on the staff were men who, although not mentioned on the roll of fame, were as essential to the Baxter process as Baxter himself. To such an extent was this influence felt that he thought he could claim as his own one of the pictures exhibited by the lecturer. He also explained how the blush on the cheek of "The Bridesmaid" originated. Most persons would know, he said, "that the process started with a steel plate combining etching, stipple, and aquatint; and the various colours—always of the highest class—were added much in the order at present in vogue, the blush coming last of all that its beauty might not be impaired. In the centre of the face in this block was left by the engraver an unsightly piece of wood, and to this the printer applied a semi-spherical pad of printer's composition duly covered with cochineal lake. The hand pressure being very carefully adjusted, the vignetting was

secured with a complete absence of texture that has surprised many. He also told how it was within his knowledge that Baxter paid £4 4s. a lb. for his cochineal, £3 5s. a lb. for his cobalt, £2 15s. a lb. for his cadmium, and that he used the very best Dickenson paper at 1s. a lb."

Mr. Vincent Brooks also explained that at one time, in printing Baxter's large " Summer " (No. 365, Plate 35), his firm had difficulties because of the excessive use of French white, which gave the print a very non-Baxter appearance. They later ascertained that Baxter used whiting, and improved the tone by mixing with it oxide of zinc. The cadmium Baxter used was very nearly transparent, which was what he aimed at right through, for by this treatment he allowed the white of his good paper to have full effect—a lesson that was only learnt very tardily by the modern three-colour process men.

But with all the foregoing we have not yet the complete Baxter print.

It has yet to be cut, and the mount for it made and the seal impressed or embossed, as might be desired. The print had then to be adhered to it by means of the proper adhesive. We need not describe these processes.

In a Baxter print, personality counts for much. With the comprehensive mind of the master away, his prints cannot be reproduced. Mechanical they were, but a more than ordinary mind was needed to set the mechanism in perfect order. Mechanical though the process be, it is superior to much that is un-mechanical.

Now we come to the most difficult questions of all. How far did Baxter engrave his own plates and design his own subjects; and what was the meaning of his signatures and letterings? These questions we discuss in the next part of this chapter.

CHAPTER IV

Part 2

A Baxter Process Print in the Making

How far did Baxter Engrave his own Plates and Design his own Subjects?

The Meaning and Object of his "Signatures" and "Letterings"

The thirst to know or understand,
A large and liberal discontent,
These are the goods in life's rich hand,
The things that are more excellent.

Watson.

Let us now try and elucidate the perplexing mystery of Baxter's "signatures" and "letterings." By the first-mentioned word we mean when his name or other wording appears in the body of the print; and by the second-mentioned word we mean when his name or other wording appears anywhere on the plate other than in the body of the print.

Very few have considered these things. Some think the "letterings" and "signatures" were just put on the plates haphazard, that they are merely the vagaries of a whimsical man, or the peculiarities of an eccentric mind, or just mere advertisements. There may be just a modicum of truth in some or all of these beliefs, but Baxter had in his mind also other and more sensible ideas, and we want our readers to examine with us exactly what they were. In doing so, we cannot entirely overlook the character of the man—his careless, unmethodical, erratic, and unbusinesslike habits. Seeing that, with all

his chances, advantages, and opportunities, he so arranged his financial affairs that he died an undischarged bankrupt, and with hardly a penny he could call his own, it is possible that if we look for similar conduct in his other affairs in life we shall find it.

It is not necessary to go through all his " letterings " and " signatures " seriatim, because as we proceed it will be found they fall, with few exceptions, into classes. We do not think we shall come to any definite conclusion in the end why he signed some prints and not others; but to thoroughly understand the meanings of his letterings and signatures when he did place them on the plates we must talk for a space of other things: (*a*) of Bewick and his influence on Baxter, (*b*) of the Law of Copyright, and (*c*) of printing inks, and more especially of oil inks. *Now as to Bewick.*

Wood engraving, the commencement, that is, of Baxter's art, and the one by which he would probably desire posterity to judge him, is, as we pointed out in Chapter 2, a very ancient art. Bewick revived it, and raised it in this country to the greatest pinnacle it had ever attained.

Bewick was born at Newcastle-on-Tyne in 1753, and apprenticed in 1767 to one Beilby, an engraver of door plates, of crests on silver and on seals, and, in fact, of everything and anything except on wood—the one art in which Bewick afterwards excelled. That art he taught himself.

The first volume of Bewick's *Birds* was produced in 1797, and the second volume in 1804, the year of Baxter's birth, and exactly thirty years before Mudie produced his volume of *British Birds,* which was the first book Baxter illustrated. Bewick's *Birds* was the very keystone of his reputation, as Mudie's *Birds* was the foundation of Baxter's fame.

Bewick first came to London in 1776, but he was devoted to his beloved Tyne and hated the Metropolis, which he left after a short stay, never visiting it again for over fifty years. Careful and thrifty, Bewick made and saved sufficient for his old age. Baxter, wasteful and extravagant, died in poverty. In these respects the two men greatly differed; but nevertheless they possessed many points in common.

(*a*) Both were apprenticed to arts they little practised. Both were self-taught in those in which they excelled and on which their reputations are largely based.

(*b*) Both began their careers as wood engravers.

(*c*) Each cultivated his own talents, and would not work according to the directions of others. Each struck out a path for himself, and became famous in it.

(*d*) Both were fine water-colour artists, and whilst Baxter exhibited his in the Royal Academy, some of those of Bewick are to-day cherished items in the British Museum.

(*e*) Although both at first produced only small subjects, both had an ambition for large pictures. Baxter accomplished his ideal. Bewick died before he could fully carry out his.

(*f*) Both wished to leave book illustration and produce pictures that could adorn the homes of the humbler classes. Baxter succeeded. Bewick was just beginning when his life ended.

(*g*) Both engraved from nature, with the birds before them. Bewick, it is well known, did so, and Mudie, in his *British Birds*, says: "In these vignettes Mr. Baxter had no coloured copy but the birds, which are from nature. I made him work from mere scratches in outline in order to test his mettle, and I feel confident the public will think it sterling."

Bewick came again to London in 1828 in declining years and health, but with all his great reputation full upon him. He was then seventy-five years old. Baxter came there permanently in 1827, an impressionable young man of twenty-three, and never left it. We find from the contemporary Newcastle papers of that date that it is stated of Bewick, when in London at this time: "To the gratification of the venerable old man, a number of the engravers on wood waited on him to express the esteem in which they held him and his works, and to converse with him on subjects connected with the art, and to invite him to a complimentary dinner, which he did not feel well enough to accept. But their motives touched him." Bewick's wish, we know, was to see "engraving on wood carried to the utmost perfection." He says: "I trust the time is not far distant when its superior excellence will be seen, particularly in landscape scenery."

Bewick published a few illustrations in colour. The art interested him, but he did not realize the difficulties of it. He saw some of John

Baptist Jackson's prints in colours from wood blocks, and he did not like them. On the other hand, he saw some by Gubitz, of Berlin, and he thought them excellent. Bewick and several of his pupils subscribed for copies of Savage's book, *Hints on Decorative Printing,* published 1819-1823, but it does not appear to have made a favourable impression.

As regards his art in black and white, Bewick intended to prepare a series of woodcuts of the same design on blocks of the same size, merely differing in the arrangement of the lines on each, and then print one over the other, by which means he hoped to effect more richness and greater variety. And as he says, from the durability of woodcuts, he thought his scheme would be specially adapted for printing off large quantities of cheap publications to ornament cottage walls. In his own words, in his *Memoir of Thomas Bewick, written by himself*—but not published until 1862—he says:

" The effect to be produced by wood engraving has not in that way yet been tried nor its powers made apparent. If I live, health and sight continued, I will make the attempt to shew that this is not a visionary theory. There is another way, not yet indeed entered upon, of similar import to the foregoing, in which prints might with good effect be made of subjects fit to embellish almost every house throughout our country, and that is from wood blocks printed in colours like paper hangings."

Bewick executed on his return home, soon afterwards, a large woodcut of an old horse " Waiting for Death " ; but he did not live long enough to complete his ideas. The block of the old horse now forms part of the decoration in the drawing-room of the present President of the Baxter Society. What Bewick, if he had lived a little longer, would have done with prints " from wood blocks printed in colours like paper hangings " is an interesting subject upon which to speculate, but he died on November 8th, 1828, and was buried at Ovingham. Every student knows well Baxter's print of that place.

The effect of words like these, from a wood engraver of Bewick's reputation, falling on the responsive ears of young Baxter, can be imagined. He seems to have adopted the suggestions so made, for he produced his first print in colours from wood blocks in 1829—that of two " Butterflies " ; and it was on the exact lines Bewick indicated.

Each was an enthusiast in his work. Bewick says in his *Memoir*:

" I cannot help feeling a deep interest and an ardent desire that the art (wood engraving) may long flourish, and that those who follow it may feel happy in the pursuit. Perhaps what I have already said may not be uninteresting to some of them, and if I knew how I could go further in any way that might urge or stimulate them to feel enthusiasm for this art I should not be wanting, for the wish, though tottering on the downhill of life, is extended beyond the grave." Baxter, too, perhaps in a more ecstatic way, speaks many years after " of the extraordinary success which has attended his exertions to improve the hitherto imperfect style and effect of colour printing." At the end of his career he exclaims: " This unique art has doubtless been the means of inculcating a taste for the fine arts among many classes of society whose means would debar them from the purchase of the original pictures, from which the collection now offered are perfect copies in every respect."

If neither can claim to be an originator, each can say that he, by his genius, applied such improved methods to an old art as almost to amount to it.

When, in 1811, John Baxter, of Lewes, produced his *Bible,* it was illustrated by several who had been Bewick's pupils; so that some of the Bewick tradition was in the Baxter house.

Then in 1828 came the words of the great wood engraver Bewick himself. The hint was given. Baxter's genius turned it to shape and made of airy nothing something tangible and real. Thus the Baxter print was born.

As to copyright.

It is curious that an art of so much importance as engraving, and which has exercised such an influence on the civilisation of the world, should have remained so long unprotected.

Copyright is the sole liberty of multiplying copies of an original work, and of preventing all others from doing so during the period of protection. A charter was granted to the Stationers' Company by Philip and Mary in 1556, but the first effective Copyright Act was 8 Anne c. 19, which, however, applied to books only. Under this Act an author on registering his book at Stationers' Hall was protected; but the engraver was not for many years to secure similar rights; and last of all came the painter, who did not secure protection until 1862.

In the times of the Stuarts the fine arts were to some extent patronized, and engraving began to flourish here. George I. knighted Sir James Thornhill, the father-in-law of Hogarth, because he engraved the Raphael cartoons. Line engraving was mostly used, and the artist's name was generally inserted in a corner to secure the fame of the artist rather than the engraver.

Hogarth at length discovered that, toil as he might, he had no rights, and largely at his instigation the first Act to recognize engraving was passed in 1735 (8 Geo. II. c 13). It is called "An Act for the Encouragement of the Arts of designing engraving and etching historical and other prints by vesting the properties thereof in the inventors and engravers."

Other methods than wood and line engraving and etching had sprung up, viz., mezzotint and chiaroscuro, the first having been about that time brought into greater prominence in England by the colour prints of James Christopher Le Blon, and chiaroscuro by Kirkall and others. Thus is explained the phraseology of the Act, which says: "that divers persons had by their genius industry pains and expense invented and engraved or worked in mezzotint or chiaroscuro sets of historical or other prints in hopes to have reaped the sole benefit of their labours, and that print sellers and other persons had of late without the consent of the inventors designers or proprietors of such prints frequently taken the liberty of copying engraving and publishing or causing to be copied engraved and published base copies of such works designs and prints to the very great detriment and prejudice of the inventors designers and proprietors."

It was enacted therefore that, from 1735, "every person who should invent *and* design engrave etch or work in mezzotint or chiaroscuro any historical or other print should have the sole right and liberty of printing and representing the same for fourteen years to commence from the day of the first publishing thereof *which should be truly engraved with the name of the proprietor on each plate and printed on every such print or prints.*"

Penalties were inflicted for infringement, namely, of forfeiture of

the plate, the sheets on which the prints were copied, and 5s. for every print—one half for the King and the other half for the person suing.

Now, it will be noticed, the Act refers only to those who invent *and* design, engrave, etch, or work in mezzotint or chiaroscuro. Hogarth always designed as well as engraved his prints; but not everyone is capable of that, and so in 1766 the Act 7 Geo. III. c. 38 was passed to amend and extend the benefits of the preceding Act to those who should invent *or* design, engrave, etc. It also gave the engraver the right to copy any picture, drawing, model, or sculpture.

The framers of this Act seemed to think that copying an artist's picture was of benefit to him by the advertisement he obtained. The artist, however, may have had different views.

An Act passed in 1777 (17 Geo. III. c. 57) alters the procedure in case of infringement and gives the person aggrieved a right of action for damages in lieu of the penalties inflicted by the previous Statute.

It must not be forgotten that the name of the proprietor—we know how much Baxter used this expression—must be truly engraved on each plate and printed on every print, and that copyright was to commence from the date of the first publishing of any print. Now, the Courts decided that on the true construction of the Statute that the date of the first publication, in addition to the name of the proprietor, must be so engraved on each plate and printed on every such print, but that he need not be described as the proprietor on the print if the name of the proprietor was in fact so given.

We all know the words we find on old prints: "Published as the Act directs."

The foregoing, then, are the essentials of copyright in all engravings before 1842. But in that year an Act was passed providing that the copyright of a book should protect everything published with it; and therefore from that date a picture forming part of a book is secure if the book itself is copyrighted. As time went on and aquatint, stipple, chromolithography, Baxter, and other processes came into operation, doubts came to be felt as to whether they were protected under the Engravings Copyright Acts, and so in 1852 an Act (15 and 16 Vic. c. 12) was passed which provides that the word "engravings" is intended to include prints taken by lithography or "any other

mechanical process by which prints or impressions of drawings or designs are capable of being multiplied indefinitely."

This was the state of the law of copyright in Baxter's day in England. Let us just consider how it stood internationally.

The law of nations knows no rights in anyone except those of his own country, for the law of a person's own nation cannot act anywhere except in that person's own country. So if a print, although protected here, be taken abroad it can be copied there, and there is no remedy. It became public property, not because it is just, but because there is no means of preventing it. The only remedy is a treaty beween the two nations. International law is entirely the offspring of modern civilisation.

An international Copyright Act passed in 1845 (7 and 8 Vic. c. 12) was designed to remedy the state of things mentioned, the *modus operandi* being by orders in Council to allow reciprocal advantages to any foreign nation giving us benefits. The first convention was in 1846 with Prussia, under which that State agreed that as to the engravers in which the laws of the two countries gave their subjects copyright they should with regard to any prints first published in either of the two States enjoy in the other the same copyright as would by law be enjoyed if first published in the other State; but that any Prussian seeking protection here for a print first published in Prussia must register it at Stationers Hall; or, if first published in Great Britain, the proprietor seeking copyright in Prussia must register the same in the equivalent office in Prussia. Each must comply with the laws of the other as regards copyright.

We find on many of Baxter's prints the lettering, " Registered at Stationers Hall." For instance, on " So Nice " it is, " So Nice. Designed by F. W. Baynes. Engraved, printed and published by G. Baxter, Patentee, 11 & 12, Northampton Square, London, June 18th, 1852. Entered at Stationers Hall." Possibly Baxter thought he was doing something very original by registering at Stationers Hall; so he was. But as far as can be seen he was at the same time doing something unnecessary, as where he ought to have registered—if he wanted protection in Prussia—was in the office in Berlin, as if he complied with the Engravings Acts he had it here without such registration.

International copyright was governed by conventions between States and orders in Council for many years. A belief grew up in the public mind that to secure copyright of all sorts one had only to register at Stationers Hall, and this belief was fostered by the fact that at that office no questions were asked. They registered anything tendered. But for copyright here in an engraving no such registration was necessary.

This question of copyright and international copyright no doubt played a great part in the idea of Baxter's signatures and letterings, and possibly troubled him not a little by its perplexity.

Printing Inks.

If our readers were to search diligently the early books containing printing in colours, such as the great Psalter from the Mainz press, printed in 1457, the block books, and the Book of St. Albans, printed in 1486, they would probably find it difficult, if not impossible, to decide whether oil was an ingredient in the composition of the inks used. They would find that the inks are very wonderful, whatever their composition, for they are as fresh in some cases after nearly 500 years as when first put on the paper. Our readers would indeed find it impossible to ascertain when oil was first used. The early books above-mentioned do not appear to have used oil; but those who know say it is quite possible that after such a period the oil may have evaporated and be impossible to detect. Savage, in his book, *Hints on Decorative Printing,* says these early inks appear to be " a kind of distemper." The late Mr. Burch, in his book, *Colour Printing and Colour Printers,* says the chiaroscurists of the sixteenth century used oil in their inks.

The first book in England to mention the subject of inks is Moxon's *Mechanic Exercises* published in 1863, wherein it is stated " that our neighbours the Hollanders, who exhibit patterns of good printing to all the world, are careful and industrious in all the circumstances of good printing is very notorious to all book men. Yet, should they content themselves with such ink as we do, their work would appear far less graceful than it does, as well as ours would appear more beautiful if we used such ink as they do. For there are many reasons, considering how the ink is made with us and with them, why their ink

must needs be better than ours, as first they make theirs all of good old linseed oil alone, and perhaps a little rosin in it sometimes, whereas our ink-makers to save charges mingle many times train oil among theirs and a great deal of rosin, which train oil by its grossness furs and cloaks up a form, and by its fatness hinders the ink from drying."

This reference is to black ink only, but the use of vermilion as a red ink is touched upon by Ferzol in France in 1722—which is probably the first mention to be found of coloured inks. Mr. Breton, printer to the King of France in 1751, says although red and black are the only inks then in common use others could be prepared in the ways he states. The prints in colours from wood blocks of John Baptist Jackson, about 1754, certainly have oil in the composition.

The first English patent for inks seems to be that of Rowley, in 1772, which was for printing playing cards in oil-colours by ink made of the ordinary ingredients used for painting cards by hand but mixed with oil instead of water. Savage, however, as we know, in his *Hints on Decorative Printing,* before referred to, says the only way he could command success was by discarding oil entirely in his inks. Savage was printer to the Royal Institution, and had thirty-six years' experience in the Metropolis and some previously in the provinces, so he ought to have known something about it. There is no doubt that when Baxter first began to experiment, the question of inks was in a very difficult and chaotic condition.

The *Official Catalogue of the Great Exhibition* of 1851 says: "Savage's recipes for making coloured inks are incorrect, and although merit is due to him for again calling the attention of printers to the subject it is perhaps owing to the imperfection of his inks as he describes them that this beautiful branch of printing remained so long neglected after his book was published."

It is possible the book here more especially referred to was *The Preparation of Printing Ink, both Black and Coloured,* which Savage published in 1832, and not his earlier volume of 1823; and it is only fair to say he is much less emphatic about the elimination of oil in what he says in his second book than he is in his first.

Incidentally he also says: "It is a notorious fact that white lead is

not a permanent white, but on the contrary, for the metal revives by exposure and changes to a black."

Had Baxter known or remembered this fact we should not find so much discolouration in his early book illustrations as we do, *i.e.*, in those places where he uses white.

Baxter was not the only person experimenting with inks round about the 'twenties and the 'thirties of the nineteenth century. In 1832 Savage published the book before-mentioned on inks; Leggatt took out a patent in 1833; and there were others, including De la Rue. But from about 1828 to 1834 there is little doubt Baxter was struggling to overcome this most difficult but preliminary question.

The essential points of a good printing ink are several: (1) It should not distribute freely; (2) it should have greater affinity for the paper than the type; (3) it should dry on the paper speedily, but not at all on the type; (4) it should be proof against the effects of time, and not change colour.

When people speak of Baxter's process as being "a lost art," what they really mean, probably, is that the way he mixed his inks is lost. Experience, no doubt, gave him many ideas for better workmanship which he kept to himself.

Baxter, by using both a wood block (which is in cameo) and a plate (which is in intaglio), made matters more difficult for himself, for an ink to be used by the former needs to be thicker than the latter, which by being thinner is easier to get into the interstices of the plate.

We know from the letter to his father set out on page 158 that it is recorded in his own handwriting that he mixed his own inks. Le Blond & Co., his licensees, also made their own, but they are inferior to those of Baxter.

The frequency with which the term "printed in oil-colours" appears in connection with illustrated books from about the time of the expiry of Baxter's patent in 1854 up to the 'eighties is evidence of the popularity of the system of oil-colour printing which Baxter started.

Now, having discussed these three questions—Bewick, Copyright, and Inks—let us see what influence they each had on Baxter's signatures and letterings.

His prints for some years were all in books, and bore no signatures;

but the letterings on "Butterflies," the illustrations to Mudie's *British Birds*, and on two or three others, are

"Engraved on wood and printed in colours" and

"Engraved and printed in colours."

In these letterings we find not only Bewick's suggestion but practically his very words. Who can doubt but that what Bewick said was then the dominant idea in Baxter's mind at this time and that what Bewick had suggested was what Baxter sought to do? "Look!" we can almost hear him say to his fellow-engravers with the enthusiasm of the young man, "I have carried out what the great old wood engraver from the Tyne suggested. I have successfully printed in colours from wood blocks."

Baxter was very proud of the reference to his work by a periodical of the standing of *The Athenæum* as described by us on p. 59, and when he went to see Miss Mary Russell Mitford in 1835, as described on p. 144, he told her with enthusiasm all about it. For that lady, writing to her father in February, 1835, says, amongst the other things there described by us: "*He is the man so much talked of in* THE ATHENÆUM *as the inventor of the new art of printing in colours, imitating oil paintings by engravings on wood.*"

Baxter, imitating Bewick, had at this time no greater ambition than small subjects in books. In the very first volume he illustrated, *i.e.*, Mudie's *British Birds*, published in 1834, six years after Bewick's death, the author says in the preface: "The vignettes are novelties, being the first successful specimens of what may be called polychromatic printing, or printing in many colours from wooden blocks. In carrying this very beautiful branch of the typographical art successfully into effect Baxter has, I believe, completed what was the last project of the great Bewick, but which that truly original and admirable genius did not live to accomplish."

After the first three or four prints with the lettering before-described they ceased, for Baxter had by then accomplished what he thought was the great achievement of his artistic career, and we get his second letterings:

"Printed in OIL colours";

"Engraved and printed in OIL colours";

"Baxter's OIL colour printing."

Here we can hear him again speaking and saying: " The great Bewick threw his artistic mantle over me and gave me inspiration to print in colours from wood; but he did not realize the difficulties to be encountered. What trouble I have had with the inks. But there is no doubt about it, ' oil inks ' are the thing." And oil inks it was for him to the end. There are only a few prints with these letterings, for another event had happened, and so we come to his third letterings:

" Baxter's *patent* oil colour printing ";

" Baxter's *patent* oil printing."

Another important event had now happened—Baxter had obtained his patent. He had obtained protection for prints produced by him, not exactly in the manner Bewick suggested (which Baxter found impracticable for the results he aimed at) but by a combination of metal plates and wood blocks. Nevertheless, it was not for a method—as Baxter seems to have imagined and often called it—of " *patent* oil colour printing " or " *patent* oil printing "; he had no patent for *oil* colours. There was no law compelling him to call himself " patentee," but it was wise to do so to avoid litigation and difficulties, and he did it. So long as his patent existed no one could use his process without his consent; but, as we shall hereafter see, anyone could imitate his designs unless he protected himself under the Engravings Copyright Acts. There are about seventy-two prints with these letterings, and he used them until about 1850. The law of patents was antiquated in his early days and depended on the Statute of Monopolies of 1623 (21 James I., c. 3) which declared all monopolies illegal but made an exception for the benefit of the first inventors of new manufactures. Baxter came within that exception.

The description, " Baxter's patent oil colour printing," was really an excellent one; " Baxter's " indicates the name of the producer; " patent " indicates that it was a process protected by patent; " oil colour " indicates the kind of ink used; and " printing " indicates that it was printed and not hand-coloured, as was then the usual custom. His fourth lettering is

" Printed in oil colours by G. Baxter, patentee,"

and his address follows, without a date.

Up to this time there had been little or no effort to protect himself

under the Engravings Copyright Acts, but on the other hand there was little need for him to do so, as all his work had been for books for other people, and no doubt he felt they could look after themselves. He knew no one could use his patent process, and none of his illustrations had been of a nature that it mattered much if the designs—many of which were unimportant and copied from pictures, which anyone could copy and which later on he freely copied—were pirated. Illustrations in books were not until 1842 protected unless they complied with the Engravings Copyright Acts, but in this year the before-mentioned Act was passed by which it was provided that if a book was copyrighted everything in it was protected; and this would cover a little print like No. 83, " Williams' First Interview with the Natives of Erromanga," which is possibly an original design. There are about forty-seven prints with this lettering.

About 1838 Baxter produced his first print, which was not a book illustration. It was published by J. Snow, the publisher of the London Missionary Society, and was called " The Departure of the *Camden*." It was the first print to be placed on a mount, as we shall more fully show when in a later chapter we deal with Baxter's mounts and seals. We have never seen either the plate or an uncut copy, and we cannot say whether there is any lettering, but there is no signature on the print itself. The mount announces that the subject was " sketched on the spot and printed in oils by G. Baxter, patentee, 3, Charterhouse Square, London. Published by J. Snow." It was Snow's business to look after himself and the Society he represented, as it would be their risk if the design was copied. But certain questions arise:

(1) If there was no lettering on the plate or in the body of the print, the Engravings Copyright Acts would hardly be complied with, whatever was on the mount.

(2) If there was sufficient lettering on the plate but it was cut off the print when put on the mount and the lettering on the mount was insufficient, the Acts were not complied with.

(3) If the lettering on the plate was sufficient but cut off when put on the mount and the lettering on the mount was sufficient, the question arises, Are the Acts complied with? It is doubtful, but in the particular case of " The *Camden* " neither the date

of publication nor the name of the proprietor seems to be sufficiently indicated; so they would not be.

These questions are now to assume a very important bearing, because Baxter, having quarrelled with Snow, was about to publish on his own responsibility a series of prints of important and interesting events—prints largely of his own or otherwise of original design—which would lend themselves much more than anything he had previously done to piratical reproduction. Therefore it was now very necessary he should protect himself against such a contingency.

Accordingly, in 1841, appeared his four prints: " The Reception at Tanna " and " Massacre at Erromanga " (82a and 82b, Plate 79), and " The Coronation " and " Opening of Parliament " (129 and 131, Plate 47). The first-mentioned pair are in aquatint, the second two in mezzotint. The first pair have lettering on the plates below the prints as follows: " Designed, engraved, and published on 1st Jany., 1841, by the patentee of oil colour printing, George Baxter, 3, Charterhouse Square, London." It will be observed that this lettering does not say in so many words he was the proprietor, nor does it say he printed the prints; nor was either necessary so far as copyright was concerned. But the wording on his mounts says: " Designed, engraved, printed, and published." Why he omits to say on the plates that he printed also is not clear, but in both cases he distinctly says he designed the subjects, which there is ample evidence otherwise to show he in fact did, and that his statement is entirely true.

Whether this procedure of cutting off the lettering from the print as printed from the plate and then putting very similar and effective wording on the mount did, in fact, protect him under the Engravings Copyright Acts is, as we have pointed out, not certain. The Acts say, " The name of the proprietor must be truly engraved on each plate and printed on every such print."

In the cases of " The Coronation " and " Opening of Parliament " prints he is much more precise, as his wording on the plate below the prints is " Designed, engraved, printed, and published by the proprietor George Baxter, Patentee of oil colour printing "; and then there is his address and the date of publication. This clearly protects him, the more

so as there is good reason to believe he sold these prints in colours—he certainly sold them in sepia—with all the lettering, and did not cut it off to place on mounts. The prints also say, it will be noticed, that he designed them, which we know he did, as contemporary literature says a place was given him at the functions so that he could make his drawings. And he also printed them, as he obtained presses from his father-in-law, Mr. Harrild (who was a type and press founder), wherewith to do it, and for which as a fact we believe he never paid. Again, there is no question but that he was also the publisher; in fact, that every word of his lettering is true.

The " Opening of Parliament " is his first signed print. It simply bears his name. No other signature is like it, except the large and small Crucifixion prints produced as Baxterotypes many years after.

Space does not permit us to go through all his large prints published about this time. Our readers, if so disposed, can do that for themselves, and see how far the deductions to be drawn from these four apply to them.

Now we come to another epoch in Baxter's career—the period when he for a time discarded large productions with lettered mounts (most of which were sold by subscription) for a smaller class of work with a much larger output. Let us recall some part of his petition to the Privy Council which we set out on p. 90 *et seq*, wherein he says that in 1845 he first applied his invention to illustrations in pocket-books, which first gave a real advance to his art, and that in 1846 there sprang up a public taste for these illustrations, and in 1848 two illustrations of Her Majesty Queen Victoria and Prince Albert for the first time secured to him a compensation of profit. Except for the " Opening of Parliament " he had up to this time signed no prints, but he now began to do so, the first print to bear a signature being probably " The Holy Family " (Raphael) (No. 234). In this print he transfers his old lettering of " Printed in oil colours by G. Baxter, patentee," into the body of the print, but uses no other wording anywhere on the plate. Then come the prints of Queen Victoria and Prince Albert mentioned in the petition. Both bear a signature, and one of them also more elaborate lettering similar to that on his Missionary and large regal subjects. On the print of Prince Albert it is " Designed, engraved, printed and

published by G. Baxter, patentee," and his address and the date October 2nd, 1848; and there is no reason to doubt that this lettering is entirely true. But on the companion print of the Queen he nowhere claims to have designed it—which we know he did not in fact do, as the figure of Her Majesty is one of the personages in a painting of the Baptism of the Prince of Wales by Sir George Hayter.

Now for the year 1850 we can test a few more of his letterings. Those on the large "Bride," "Paul and Virginia," and "Chalees Satoon" are "Engraved, printed, and published." None of them are original designs, nor are they exact copies, but simply enlargements of smaller subjects taken from pictures, and so we find that Baxter nowhere claims to have designed them. The lettering on "Jetty Treffz," "Jenny Lind," "Circassian Lady at the Bath," and "Verona" are the same as on the last-mentioned three. He does not claim to have designed them; on the contrary, he in this case gives us in each case the names of the artists who did, viz., Gubbins, Wingael, and Prout. But on the other hand, in the "Landing in Ireland" and "Departure from Ireland," "Dripping Well," "Lovers' Seat," and "Ben Nevis," he says distinctly he did design, engrave, print, and publish them, and there is no reason to doubt it. But probably on none of these prints is the lettering—accurate though it may be—sufficient to protect him under the Engravings Copyright Acts.

We now come to a series of prints a little later, none of which bear any signature but have elaborate letterings, with a date, under the print. Included amongst these are "Exterior" and "Interior" and "Gems of the Great Exhibition" (Nos. 1, 2, and 5), and Baxter claims to have designed all these. "So Nice," "So Tired," and "News from Home" he does not claim to have designed, but he gives us the names of the artists who did. "Gems of the Exhibition" (Nos. 3, 4, 6 and 7) he probably effected with the aid of Daguerrotype, and they have no lettering or signature of any sort; nor have some others produced about this time, such as "Arctic Expedition," "Flora," "Reconciliation," "Ninth Hour," "Descent from the Cross," "The Third Day He Rose Again," "Wellington," "Napoleon I.," "Napoleon III.," "Eugenie," "Queen, Hand on Table," and "Queen and Head-dress." In 1853 there are the prints of "Nelson"

and " Peel " which bear the signature, " Baxter, Patentee " (or rather he mis-spells it " Paitentee "). Only four other prints are signed in this way, viz., " Prince of Wales at 17," " Italy," " Infantine Jealousy," and " Verona " (signed on the Gondola).

The first two of these are interesting, i.e. Nelson and Peel, as they are probably the first prints on which Baxter describes himself, as he does in his lettering under the prints, as " The Inventor and Patentee of oil colour Picture Printing," which, as we have said, he was not, as he held no patent for oil-colour printing. Perhaps, however, some circumstances of the time had recalled to mind, after sixteen years, what was written in the preface to *The Cabinet of Paintings,* which said: " To the art as improved by Mr. Baxter—which he may almost be said to have invented and which he certainly has been the first to practice with success—a distinctive name is wanting and none appears to be more appropriate than that of ' Picture Printing.' "

What was the circumstance that brought this back to him? Something had happened. What was it? Had Baxter seen " C.," who wrote the preface and who was none other, we surmise, than his patent agent, Mr. Carpmael? If so, had he told him in what he was doing he was not protected under the Engravings Copyright Acts? Certainly the lettering under the prints of " Peel " and " Nelson " is amply sufficient for the purpose. It is: " Sir Robert Peel. Engraved, printed and published April 20, 1853, by the Proprietor, George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square. (Entered at Stationers Hall)." Here is given everything required, but yet there is the difficulty that when put on a mount the lettering required by the Acts has to be cut off. The print of the " Day Before Marriage," the original signature of which in 1853 was " Printed in oil colours by G. Baxter, the Inventor and Patentee " (no date or address), is shortly after altered to " London: Published by the Proprietor, George Baxter, Patentee, 11 and 12, Northampton Square. March 1st, 1854."

Why was this? Can it be doubted that it was for the purpose of getting over the difficulty of the Engravings Copyright Acts? Baxter, too, about this time ceased to register his prints at Stationers Hall, the

last to be so registered being "Crystal Palace and Gardens" on October 30th, 1854. Possibly Mr. Carpmael also told him it was useless to do it. Baxter's patent expired in 1854, and he may have been seeing Mr. Carpmael sometime previously about an application for extension. Some way had to be found out of the difficulty; and this brings us to Baxter's fifth and last signature. The first of the series is "Copper, your Honour?" The signature in the body of the print is:

"Published August 10, 1853, by George Baxter, Proprietor and patentee, London."

The only lettering under the print is the name of the subject. The print is sometimes dated June, 1853, so there may have been some reason for the change of date.

Baxter has at last found a way of completely protecting himself under the Engravings Acts. He gives in a short form the date of publication and the name and address of the proprietor, and adds that he was also the patentee of the process; and under the print the simple title was a convenient guide to the mounters. All the information required by the Act is thus truly engraved on each plate and printed on every print. Baxter kept to this form of lettering for five years. The last to bear it was "See-Saw," "Published March 3, 1858, by G. Baxter, Proprietor and Patentee."

The objections to this lettering from other points of view were: (*a*) The absence of the name of the designer and (*b*) the absence of information as to whether Baxter engraved and printed the print. On his mounts he usually gives us the name of the artist from whose picture he had taken his subject. Thus, in large "Summer" and "Winter," he says they are after W. E. Jones; "Parting Look" after Corbould; "Dogs of St. Bernard" after Landseer; "Hollyhocks" and "Gardener's Shed" after Bartholomew; "Fruit Pieces" after Lance; "Short Change" after Collinson; and "Stolen Pleasures" after Burgess.

It may be said, But his patent expired in 1854. Why did he go on describing himself as "patentee"? We can only answer this by saying it was possibly on the principle of "Trespassers will be prose-

cuted." They cannot be prosecuted, but such a notice acts as a deterrent to the unwary.

A section of the Act of Wm. 4, passed just before Baxter obtained his patent, provides that " nothing in the Act should subject anyone to penalties for marking the word ' patent ' upon anything for the sole making or vending of which a patent before obtained should have expired." So Baxter could do it without risk if he liked, and no doubt he found it to his advantage to do it.

In his very latest prints he became very indifferent and published them without signature or lettering, and often without any seal or stamp on the mount. All the following are consequently very rare on stamped mounts: " Christmas Time," " Short Change," " Stolen Pleasures," large " Summer " and " Winter," large " Queen Victoria," large " Dogs of St. Bernard," and " Fruit Girl of the Alps." The last two prints to be signed are probably " Italy " and " Prince of Wales at 17 " (both published in 1859), on both of which he calls himself patentee, though his patent had then expired five years.

There were in all twenty-nine prints registered at Stationers Hall —the first batch in 1850 and the last two in October, 1854, viz., " Belle of the Village " on the 7th October and " Crystal Palace Gardens " on the 30th October.

Our readers will have gathered from the foregoing that our view is that Baxter in his early and middle period engraved his own plates, and that he often said so in his letterings. " Yes," it may be said, " but was what he said true? Was it not only a trade method of expression ?" On the whole, we should say it was not. " Why? " it may be asked. Well, there is some corroborative evidence for his own statement on his plates that he did in fact engrave them. His brother said, in giving evidence before the Privy Council in 1849, " At last my brother determined upon this step of commencing upon engraving on metal." Did he mean with his own hands? We believe he did, for we must not forget what the preface to the *Cabinet of Paintings* also says: " Through his own unaided talent and his indefatigable perseverance—*for he is both the engraver and printer*—its boundaries have been extended," etc. That seems plain enough, but there is more, for in " the slight account

of his art," written by Baxter himself and published with his " Coronation " and " Opening of Parliament " prints in 1841, and set out in the appendix, he says: " Mr. Baxter has the combined advantages of a practical knowledge of designing, engraving, and printing." That seems plainer still.

But there is yet more. He published a series of uncoloured mezzotints (of which that of "Sir David Scott" (see Plate 50), which appeared in the auction room a year or two ago, is one), and they are described as " Engraved by G. Baxter." The little aquatint of the " John Wesley Missionary Ship " says: " Sketched and engraved by G. Baxter "; the line and stipple engraving of "Williams on board ship " says: " Drawn and engraved " by G. Baxter; and the line and stipple medallion portraits which adorn the Jubilee Memorial of the Religious Tract Society say: " Engraved by G. Baxter." And all these being from plates alone it could not mean when he says " engraved " that he engraved the blocks, for there were none.

Baxter was so constantly altering and adapting his plates—which he could hardly ask others to do, at least if they were professed engravers—that it seems to be proof that he was at least qualified to do what he says he did; and that taking all these things together he did, in fact, at these early times engrave his plates. Later he was too busy to give the time.

We can further test the truth of his lettering indirectly. In the case of the small " Bride," he did not engrave this plate though probably he cut the blocks; and all he claims by his lettering is that he printed (he does not say engraved) it from a picture. On the other hand, the plate of the large " Bride," which we have before referred to, is that of the small one altered, he does not claim to have *designed,* but by his lettering he says he " engraved, printed, and published " it, which is probably quite true. " News from Home," he says, is from a design by Melville, and that he " engraved, printed, and published " it. On " News from Australia " no artist's name is given, but he claims nothing more than that he " engraved, printed, and published " it.

We believe Baxter's letterings are much more accurate than is generally supposed. A conspicuous instance of this will be found under the heading of " So Nice " (No. 267).

Baxter seems to have had a knowledge of all methods of engraving, and like a true artist he used them to the best advantage. His plates in many instances are made up of different styles.

There are a few exceptional letterings, but these number only some eight or nine; all the rest fall into classes.

On the whole, it is possible Baxter designed many and engraved most of his plates up to about the end of the Missionary period, but that from then he employed other engravers. A Mr. Rolfe did some of the stipple plates, Mr. Rosenburg and Mr. Mackrell some of the aquatinted ones, and Mr. Gleadah did others.

We have not explained why Baxter signed some of his plates and not others, nor can we do so. It has occurred to us that perhaps the artists declined to allow him to put his name on copies of their pictures; but on the whole we think that is not a tenable contention. Then we thought that perhaps artistic considerations prevented him; and that if he thought his signature would harmonise with the subject he would insert it, but not otherwise; but that too we had to abandon as a conclusive reason though it may have had its influence. Why should he sign three out of "the four Ladies" prints and not the fourth, "The Fruit Girl of the Alps"? This is one of the mysteries of the Baxter print. Some day it may be solved, but to the thoughtful it makes them very interesting.

CHAPTER IV

Part 3

A Baxter Process Print in the Making

Mounts and Seals

He alone seems to me to live and to enjoy existence who, intent upon any business, seeks fame by some distinguished action or honourable art.—Sallust.

When the Rev. John Williams, of the London Missionary Society, left the Thames for the South Seas on April 11th, 1838, he exclaimed: "It may be I am looking on the spires of the Metropolis, with all its greatness and glory and the banks of the Thames with all its wonders, wealth, and beauty, for the last time, and that I shall return no more, nor see my native country again. To one and all I now say, 'Adieu!' To friends, 'Farewell! peace be with you, peace now and evermore! Peace and prosperity to the Churches of Christ! Peace and prosperity to my native land!'"

Then came the story of his massacre, the pathos of his farewell would be remembered, and much interest was evoked (especially among the many supporters of Missionary work) in the life, labours, and death of this first Christian martyr in the South Seas.

Snow, the publisher of the London Missionary Society, found there was a ready sale for the portrait of Williams by Baxter—first published in 1837 (by Snow) in the *Narrative of Missionary Enterprise*—when sold at a cheap rate, apart from the book. On ascertaining this, Baxter

decided to sell separate prints, which he determined should be on mounts; and soon we find him advertising the first of such prints. (Dedicated to the London Missionary Society) :—

"A splendid coloured print of the *Camden* Missionary ship leaving Gravesend on the 11th of April. Taken on the spot. Printed in oil colours by Mr. G. Baxter. Size, including tinted paper, 14 inches by 10. Price 4/-."

The print was published in 1838 on a tinted cardboard mount with lettering in type but without the tinted line round the picture, which was a feature of later mounts. Apparently the print was no great success, and no great number was issued. Although Baxter advertised one on a larger scale of "The *Camden* passing the Isle of Wight, with a facsimile of the handwriting of Williams, at 7s.," it never seems to have materialised, and it was not until 1841 that he issued any more prints on mounts.

Then, in 1841, the pair illustrating the arrival of Williams at Tanna and the massacre at Erromanga was published. These were on similar mounts to that of the *Camden*, with lettering also in type, and also without any coloured line round the picture.

The "Launch of the *Trafalgar*" appeared in 1842, but as no copy on a mount is known—though it is believed there was one—no description can be given.

In 1843, in his "Wreck of the *Reliance*," "Ordinance of Baptism," and large portraits of Williams and Moffat, Baxter is at his best as regards his lettered mounts. The pair of portraits was published on April 1st, 1843—the "*Reliance*" on November 1st, 1843, and "Ordinance of Baptism" on October 1st, 1843. The first editions of these portraits have type lettering, and there is no coloured line drawn round the prints. The "*Reliance*" and "Ordinance of Baptism," on the other hand, as well as the later editions of the portraits, have beautiful engraved lettering and a broad line ruled round the prints in coloured ink—which two features were, for effect, a distinct advantage on the first prints Baxter published on lettered mounts. Then, later, in 1844 and 1845, in his prints of the "Landing of the Missionaries" and "Pomare" and "Pritchard," he had recourse to a gold line and

lettering on the mounts. All his mounts, and letterings on them, were excellent throughout his " Missionary period."

Then came a change. Baxter's lettered mounts ended, and his stamped mounts soon began. As we point out in Chapter 3, Part 4, his productions were now of a totally different character. His prints were in these years, 1846 and 1847, almost entirely the small landscapes and other prints for pocket-books then much in vogue. When in the pocket-books they had sometimes engraved and sometimes printed under them the names of the subject and the words " Baxter's Patent oil printing, 11, Northampton Square "; but when sold separate from the pocket-books for the purpose of being inserted in scrap-books, then also popular, the lettering was cut off and the print was mounted on a buff-coloured stiff piece of paper on which, continuing his old practice with the Missionary prints, Baxter still drew a blue ink line round the subject on the mount.

In this way, as very few if any of these small landscapes at this period are signed, neither his name nor address nor the name of the subject appeared; but this was the method he pursued for the first year or two. When, in 1848, he began to sign his prints, we find those of " Queen Victoria " and " Prince Albert on Balcony " with the same lettering on the body of the print as he was then placing on his small landscapes under the print, namely, " Baxter's Patent oil printing, 11, Northampton Square."

In 1849 Baxter's application for renewal of his patent came on, and in renewing it the Court advised him in future to grant licenses. It then occurred to him that if he did this and continued to publish his pictures as he had been doing there would be confusion and they would possibly be mistaken for those printed by his licensees. Furthermore, here, especially as the Great Exhibition would soon be opened, would be a good means of advertising his desire to grant licenses. So we find him continuing the same mount but abandoning the line around the subject—which must have involved infinite labour, as they were all hand-drawn—and using a coloured seal which he stamped on the left-hand bottom side of the print.

This coloured or red seal, the beginning of what is known as the " Baxter mounts," must have appeared about 1850. It contains within

its circle (*a*) the name of the subject; (*b*) the statement that it is printed in oil colours; (*c*) Baxter's name and address; (*d*) a statement that he is the inventor and patentee; (*e*) there is a crown over the circle. Under the seal is an announcement "Licenses granted to work the process." Sometimes the terms are stated. Thus: "Licenses granted to work the above process in Great Britain, 200 guineas each. France, Belgium, Germany, etc., 1,260 francs. Instructions to licensees, 252 francs." On some mounts he adds that licenses would be granted "because the demand was greater than he could supply at his establishment."

There is no other coloured seal, nor is there ever a label to this seal as there is to all the others, and no other seal ever has any announcement as to licenses.

The second seal he used is different in many respects. It is shield-shaped instead of oval. The first seal is always stamped on the mount in one of two or three-coloured inks. This seal is always embossed, and nearly, if not quite, always to be found in the centre bottom of the mount, and not in the left bottom corner. Moreover, the mount is white instead of buff. By this time, and before the advent of the Great Exhibition, Baxter had probably obtained patents in various foreign countries, and this seal—which probably appeared in 1851—announces the fact thus: "G. Baxter, Patentee, Great Britain, France, Belgium, Germany, &c." There is also a label to it; that is to say, an oblong space below the shield giving the title of the subject, and above the shield is another and different crown.

The third seal (embossed) is also circular in shape. Within the circle is "Printed in oil colours by G. Baxter, Inventor and patentee." At the bottom of the circle it is: "11 & 12, Northampton Square." Under the circle there is a label enclosing the name of the subject, and over the circle is a crown. We should imagine he first used it about 1851-1852.

Seal No. 4 (embossed), is again oval, with a ribbon pattern round it. Within the oval is "Printed in oil colours by Baxter, Inventor and Patentee," and around the top part of the ribbon is "11 & 12, Northampton Square." Under the oval is a label enclosing the name of the subject, and a crown is above the oval.

LICENSES GRANTED TO WORK
THE PROCESS

THE LATE
DUKE OF WELLINGTON

THE GEMS OF THE GREAT
EXHIBITION. No. 1.

RELIGIOUS EVENTS No 1

CHRISTMAS TIME

BAXTER'S FIVE SEALS.

Seal No. 5 is again embossed, and there is a ribbon pattern oval with Baxter's signature in the centre, and around the oval is " Inventor and patentee, 11 & 12, Northampton Square." The label below is ornamented, and encloses the name of the subject. Above is a crown.

Seal No. 6 is embossed. It has the label of No. 2 and the circle of No. 5, and a crown above the circle.

The crown used seems different in many seals. We give representations of the first five seals.

We have given the reasons why Baxter used seals Nos. 1 and 2, and we can quite imagine that he would not use No. 2 in perpetuity. This, no doubt, among other reasons, was adopted so as to warn all and sundry—including visitors to the Great Exhibition—that it was a patent process, not only here but abroad also. Then Seal 3 would be substituted; but exactly why Seals 4 and 6 were used is not so easy to account for. Possibly it was due to a whim. The reason for his adopting the seal with his signature we fully set out in Chapter 3, Part 8.

A seal with his signature Baxter used to the end of his career, except that in the year or so before he gave up business he became very careless as to whether there was one on the mount or not. To-day prints like the large " Queen," " Fruit Girl of the Alps," " Parting Look," large " Summer " and " Winter," " Dogs of St. Bernard," " See-Saw," " Christmas Time," and a few others on stamped mounts are very rare.

There are some other, but earlier, prints also which are very difficult to procure on stamped mounts, and it is difficult to account for the fact. We may class in this category " Returning from Prayer," " Cornfield," " Infantine Jealousy," " Gathering Roses," " Belle of the Village," " Queen, Hand on Table," " Daughter of the Regiment," " Little Red Riding Hood," " Cleopatra, Queen of Egypt," " Derwentwater," and a few others.

CHAPTER V

Since Baxter's Retirement in 1860 to the Formation of the Second Baxter Society in 1921

His Death and Re-birth.

Death borders upon our birth,
And our cradle stands in the grave.

Bishop Hall.

For some time before the end of Baxter's business career the pressure of the cheap German chromolithograph, photography, and other printers was getting greater and greater, and his sales less and less, and at last he realized he could go on no longer. And so we find that in 1860 he had to retire from business altogether. However, he had on hand an immense stock of prints and a quantity of plates with their blocks, and he had to decide how he could get rid of them as well as his lease, plant, and fixtures. It was announced in a sale catalogue by Messrs. Southgate and Barrett, leading art auctioneers of that day, that " By order of the proprietor, who is retiring from his artistic labours, they would, at their premises, No. 22, Fleet Street, London, hold a fortnight's sale, commencing on May 8th, 1860, at 6 every evening, of the remaining stock of valuable engravings, plates, and blocks, and the patent, plant, lease, machinery, and fixtures." The purchaser of the lease was to " have permission to use Mr. Baxter's name as his successor," and also " the advantage of receiving foreign as well as home orders." But beyond this, nothing seems to have been said of " goodwill." A card of invitation was sent out to possible customers " to view, at the auctioneers' premises, these splendid specimens of art."

Altogether 110 plates with their blocks, "in standing formes ready for immediate colour printing, and same fixed in movable tympans," and about 150,000 prints—making in all about 3,150 lots—were catalogued. The prints were stated to consist of "facsimiles of ancient and modern oil paintings reproduced in all their brilliancy of colour, variety, and mellowness of tone and grandeur of effect." A charge of 6d. was made for the catalogue, which to-day is exceedingly rare. When a copy was sold in October, 1922, it fetched £9.

The plant was stated to be "complete in every respect for a colour printing establishment," and it was added that "the purchaser might get the blocks to work by a printer merely placing them in the press, and the finest impressions are easily obtained. Indeed, so simple is the process after Mr. Baxter has finished his engravings that children of eight years of age can put the colour on the blocks with the greatest rapidity with the roller."

We do not propose to set out the whole details of the plant, which was offered in one lot, but yet sufficient for our readers to form an opinion of the character and size of Baxter's business when he gave it up. Amongst other things there were

In the Colour Printing Office:

Powerful Stanhope press, platen 26in. by 19in., used for printing "Dogs of St. Bernard," and other large pictures.

Strong Stanhope press, platen 25in. by 19in.

2 Coggers patent presses, platen 26in. by 19in.

Stanhope press, platen 25in. by 19in.

2 small Albion presses on stands, platen 15in. by 19½in., very useful for small work.

A 30in. wooden glazing press, iron top roller, strong lignum vitæ, lower do., inverted motion, used either for glazing or steel plate printing; also 3 large steel plates for glazing.

An 18in. iron glazing press, iron bed, powerful wheel and pinion motion, double handle, fitted with bench and gas apparatus for heating steel plates.

A very powerful embossing press, nearly new, mounted on strong wooden stand.

A wetting table covered with zinc.

About 3 dozen dies for cutting prints, various shapes and sizes.

About 150 blocks of plain boxwood, prepared for engraving, various sizes.

A number of plain stereotype plates, various sizes.

In the Steel Plate Printing Room:

A 33in. iron fly-wheel press, 6-wheel motion, iron plank moving on travellers, very powerful.

A 28in. iron press, wooden rollers, inverted motion, fitted with bench, gas heater, and jigger.

A powerful iron screw press, 17½ feet by 14 feet, capital screw.

Capital colour mill, with fly-wheel and double handle.

In the Mounting and Embossing and Packing Rooms:

2 capital embossing presses.

3 cutting machines.

In the Composition-Roller and Wetting Room:

Pair of iron boilers, set in brickwork and fitted with gas for preparing composition for rollers, and 17 brass moulds for casting of various size rollers.

80 framed stocks, &c., to correspond.

Wetting trough, lined with zinc, and fittings; also large wetting boards.

In the Store Room:

Fitted with partitioned shelves for stock.

In the Store Room and Counting House:

Large screen hung with specimen pictures for shew.

Large ornamental gold frame, 8ft. 5in. by 5ft. 7in., mounted with specimen pictures for shew.

Range of cupboards fitted up for stock.

In the Study:

"The Dogs of St. Bernard," mounted in gilt frame (sample).

"The Parting Look," mounted in gilt frame (sample).

Large gilt frame containing a number of smaller subjects (samples).

Another large gilt frame, containing "Summer," "Winter," and a number of other pictures (samples).

The conditions of sale provided that payment would be taken from the purchasers by approved Bills.

At a sale at Messrs. Puttick & Simpson's, on December 21st, 1921, we find the following item:

Lot 184. "Queen Victoria" (209), with head-dress, cut to oval, mounted on invitation card issued by Mr. Bean to the auction sale of Baxter's plant.

This document (*see* Plate 50) reads as follows:

"SALE OF BAXTER'S PLANT.

"Comprising the printing materials and the engraved plates, and engraved blocks, &c.

[A copy of the portrait of
Queen Victoria,
with head-dress, cut oval.]

"Mr. Bean solicits the honour of the attendance of ..... at the patentee's offices, No. 12, Northampton Square, London, on Tuesday, July 26th and 27th, when the whole of the above will be

SOLD BY AUCTION

by order of the proprietor, who has retired from his artistic labours.

"Catalogues may be had on the premises. The plant and printing materials may be viewed the day before sale.

"The sale will commence each day at 11 o'clock, a.m."

Thus whilst Southgate & Barrett tried to sell the plates, lease, and effects at their premises in Fleet Street, Mr. Bean endeavoured to sell them at Baxter's offices, No. 12, Northampton Square; but there was a four years' interval. It has not been easy to be certain as to this date, as it will be seen that on Mr. Bean's invitation no year is named. But the first time after 1860 that the 26th and 27th July fell on a Tuesday and Wednesday was 1864, and as Baxter was selling his prints in the provinces up to and including 1863, and was bankrupt in January, 1865, from every point of view 1864 seems the most likely year.

Later events seem to indicate that the great bulk of the plates and blocks entered at the Southgate & Barrett sale did not go out of the vendor's hands, that the lease, plant, and fixtures remained unsold, that a great quantity of the prints was bought in, and, in short, that the sale must have been a great failure.

The prints catalogued at the Southgate & Barrett auction apparently did not include all Baxter's stock, but what was left, what

was bought in, and perhaps new stock, were offered for sale in the provinces during the next three years.

In 1861 there was an auction at Bristol, held at the Royal Albert Rooms, College Green, and in the appendix to this volume we give a copy of a recently discovered poster of the sale. It is interesting because it indicates the class of print Baxter then sold. It contains none we do not well know, but from it it would appear he sold in the provinces certain prints which in his republication list, hereafter mentioned, he did not sell in London, such as sepia copies of "The Coronation" and "Opening of Parliament," and other subjects produced prior to 1850.

The *Bristol Mercury* of May, 1861, says: "The process by which these pictures are produced enables the artist to multiply copies with wonderful accuracy, and the pictures possess many effects which are only to be obtained in oil paintings." Whilst the *Bristol Daily Post* records: "Had not a great advance in knowledge and refinement actually occurred, Mr. Baxter had long e'er this given up the publication of his admirable copies of celebrated pictures. These reproductions, moreover, possess a merit never before obtained. They are not only transcripts of pictures themselves of excellence, but they possess intrinsic claims to admiration as specimens of a new and elegant adaptation of the art of printing. This art gives facilities for the multiplication of pictures totally unknown and unattainable previously, and it enables the amateur to become possessed of gems of art at a trifling cost. Whilst it is only given to a very few individuals of wealth and taste to collect original pictures of sterling value, by this means Mr. Baxter offers to all who have cultivated tastes and sound judgment a selection of pictures with which the most refined need not hesitate to ornament their houses. The possession of works of art is an evidence of the rise of education and cultivation over vulgarity and ignorance, and if we compare the coloured prints of former days with the chaste and elaborate pictures of Mr. Baxter we shall be at once surprised and delighted to note the wonderful advantages we possess in these days."

The large prints were usually put up in pairs, the small in lots of a dozen or more.

In 1861 Baxter was also holding a sale at Sheffield, and the *Sheffield Daily Telegraph* says: "The progress of art towards popularity and the

appreciation of genius by the great bulk of the people cannot possibly be shewn more forcibly than by this Exhibition."

In 1862, Baxter was in Derbyshire, and in July, 1863, the following appeared in a Birmingham paper: " Mr. Baxter has been obliged to discontinue his sales by auction in consequence of the injury his manager and auctioneer, Mr. Davis, sustained in the unfortunate railway accident at Wolverhampton on Monday last. To prevent disappointment to those gentlemen residing in Birmingham and surrounding districts who have received invites, the Exhibition will continue open until Tuesday, the 14 inst. Odd Fellows Hall, Temple St., July 17, 1863."

Baxter is also known to have been about this time in Newcastle-on-Tyne, Sunderland, and elsewhere in England.

Baxter no doubt kept continuous occupation of No. 12, Northampton Square. No. 11 he had probably given up some time previously. At a date after the attempted sale by Mr. Bean, which we have mentioned, Baxter issued a circular stating as follows:

" Republishing Baxter's Celebrated Patent Pictures in Oil Colours.

" Mr. Baxter having offered his plant and business for sale, but not having found a purchaser, has, at the wish of the trade, recommenced business, and has republished his subjects at a low price to insure an immense sale; and will continue the business until he disposes of his plant, which has cost upwards of £50,000."

The exact date on which he commenced to re-publish his prints, and how long he continued to do so, is not known, but it cannot have been for long, as he was bankrupt in January, 1865.

What ultimately became of his plant and fixtures—whether they went to his Trustee in Bankruptcy or were taken over by Vincent Brooks—cannot be said with certainty.

The list of his re-published prints which was issued with his circular will be found with other lists in the appendix. It is of great interest, firstly because it gives (we exclude " The Wreck," which, although first published in 1843, was altered and re-published in 1859) a long list of his prints produced since he abandoned his Missionary work; but it will be noted it includes none before then. In effect it continues the other lists, also to be found in the Appendix, and it gives the serial

numbers he attached to those of his prints not included in the other lists, although it corroborates the numbers found in those lists. It is worthy of notice, too, that Le Blond gave to his original prints a serial number, and commenced to do so at the same time as Baxter. Whether Baxter adopted the method from Le Blond, or Le Blond from Baxter, cannot be stated, but they both began it about 1850.

At the conclusion of his provincial sales in 1863, Baxter might well conclude he had finally " retired from his artistic labours," and that the only thing to do was to dispose of the plant, plates, and fixtures of his business. So it is not surprising that another effort was made to this end. But Mr. Bean, having failed to sell them, what was he to do? He knew perfectly well that the great difficulty in his way was cheapness; but he determined to make another effort, and this time his prints would be published " at a low price to insure an immense sale." In fact, his former prices were to be reduced by 40 per cent.

As far as can be ascertained (although no copy of the Bean catalogue of sale has been discovered), Baxter attached no value to the goodwill of his business at either sale.

For one in Baxter's financial condition it was obviously very difficult to carry on business. Many were the difficulties in his way, and many were the devices to which he had to resort to make money somehow, so as to keep his premises open. Amongst other expedients, we believe, he at times lent his plates to other printers; but as to what exactly they did with them or of the productions from them we have no information.

The prints under this Baxter re-issue were never on the sealed or stamped mounts Baxter used before he gave up business; but there is a label on the back of them which will be found described on page 231.

Finally, harassed and pressed, and having exhausted every means of getting money, on January 14, 1865, he presented his own petition in Bankruptcy, describing himself as of No. 4, St. George's Terrace, Hyde Park, late of The Retreat, Sydenham.

At a date unknown, but certainly in or prior to 1866, Baxter's son George entered into the service of Vincent Brooks; and apparently some time in or about this year most of the plates and blocks which

George Baxter, senr., had used for his republication list were, through the intermediary of the son, purchased by Vincent Brooks.

The following is a statement made, in a letter written in 1875, by the son to a relative, giving his recollection of the transaction: " When at Vincent Brooks', Lithographers, of Lincolns Inn, my father called on me requesting that I should solicit Mr. Brooks to purchase his stock of steel plates and colour blocks which had been kept back from the Bankruptcy Court. I put the matter to Mr. Brooks, and succeeded in effecting a sale which amounted to £400 paid in six-month Bills to my father, but with an undertaking that I took up the management of the same; and my father lent him presses to work the same, which were as follows:—One letter press and two copperplate presses. I worked the business, Vincent Brooks purchasing other presses as he required them from elsewhere. At the end of four years Brooks found the business did not pay, being too expensive a process, and as my former place had been filled up in the meantime I should consequently have to leave, and I must try and get a customer for the plant; which I did. Mr. Le Blond, of Budge Row, Cannon St., became the purchaser for the sum of £300. My father died during my stay at Brooks, and, of course, had no need for the presses."

Now it is obvious that if, as stated, the plates were kept back from the Bankruptcy Court, they were not sold at the auctions, or if they were they by some means came again into the possession of Baxter, senr.—as they were included in his republication list.

The actual date of the sale of the plates to Vincent Brooks cannot be determined to a certainty, but it was probably 1865 or 1866.

If Baxter was bankrupt in January, 1865, and it is correct what the son says, that the plates were kept back from the Bankruptcy Court, then we may assume the sale would be about the date named. Baxter died in January, 1867.

In 1866 Vincent Brooks was negotiating to take over the business of Day & Son, and as from March 25th, 1867, the firm became " Vincent Brooks, Day, & Son," of Gate Street, Lincolns Inn. Prior to this transaction, the idea seems to have struck Baxter that Vincent Brooks might republish his prints in the same way as he himself had done, but could no longer do; and so we find an agreement come to for Vincent Brooks

to buy the plates and "Republish Baxter's celebrated oil prints at greatly reduced prices."

It is generally supposed, and is so related by every writer on the subject of any knowledge for many years past, that Baxter agreed to render help in the republication; but it has never been proved. There is no doubt, however, that the son superintended the republication, and it is only natural to suppose the father would, under those circumstances, give some aid, especially as he had then nothing else to occupy him, and it would be likely to benefit the son.

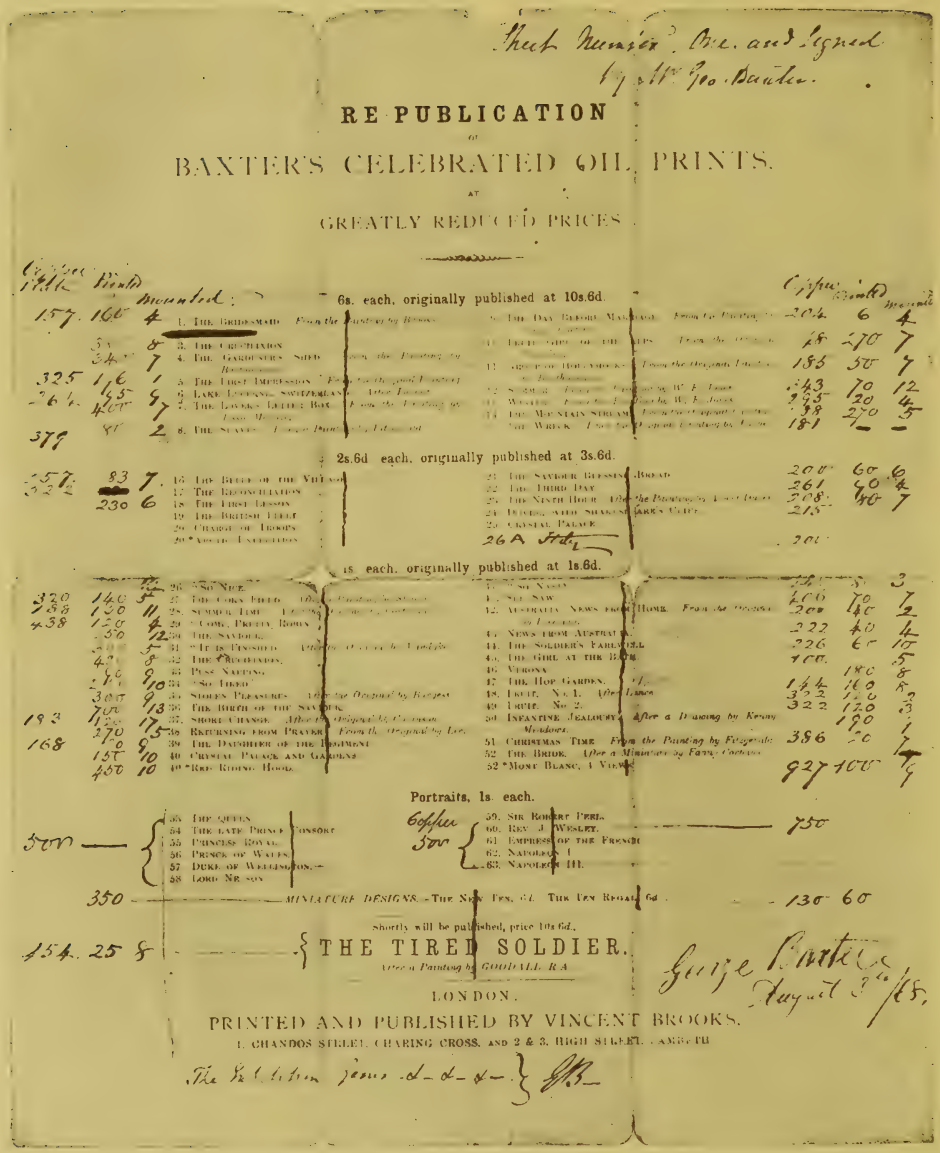
The following is a list of the 110 plates which were included in the Southgate and Barrett 1860 sale catalogue. It will be noted that there is no plate in it anterior to the date when Baxter began to give them a serial number. Every plate in the sale was one that had a serial number.

Plates included in the 1860 Southgate and Barrett Catalogue of Sale:—

Lot.
3005 Holy Family (Raphael).
3006 So Nice.
3007 Short Change.
3008 Christmas Time.
3009 Stolen Pleasures.
3010 Hop Garden.
3011 Little Red Riding Hood.
3012 Summer Time (Gathering Roses).
3013 Come, Pretty Robin!
3014 Infantine Jealousy.
3015 The Cornfield.
3016 See-Saw.
3017 The Bridesmaid.
3018 The Fruit Girl of the Alps.
3019 The Lovers' Letter Box.
3020 The Gardener's Shed.
3021 Miniature, 10 designs, 10 oval (Allied Sovereigns).
3022 The Gleaners (Harvest Time).
3023 Lake Lucerne.
3024 The Wreck (the *Reliance*).
3025 The Ninth Hour.
3026 The Bride.
3027 Australia, News from Home.
3028 News from Australia.

Lot.
3029 The Birth of the Saviour.
3030 I Don't Like It.
3031 Miniature, 10 designs (May Queen).
3032 Portrait of Rev. John Wesley.
3033 The Princess Frederick William.
3034 Prince Frederick William of Prussia.
3035 The Soldier's Farewell.
*3036 View of Sebastopol during the Bombardment.
3037 The Crystal Palace Exterior (from Dulwich Road).
3038 The Slaves (Baxterotype).
3039 Small Summer and The Gondoletta.
3040 Review of the British Fleet.
3041 St. Ruth's Priory, &c., 4 views (First Impressions, St. Ruth's Priory, Llangollen, Cader Idris).
3042 Returning from Prayer.
*3043 The Landing of the Queen on her First Visit to Ireland.
3044 The Great Exhibition (small Exterior), the Transept and Royal Exchange.
3045 Crystal Palace, Sydenham, Garden view, Showing the animals.
3046 Circassian Lady at the Bath.
3047 Fruit, Nos. 1 and 2 (2 subjects).
3048 Flowers, consisting of 1, 3 and 10 groups.
3049 The Morning Call.
3050 Lord Nelson and the Late Sir Robert Peel.
*3051 Crystal Palace, New York.
*3052 The Pompeian Court.
3053 Puss Napping.
3054 Warwick Castle, &c., 4 views (Warwick Castle, Netley Abbey, River Tiefy, River Camel).
3055 Richmond Hill, 4 views (Richmond Hill, Harrow, Richmond Bridge, Windsor Forest).
3056 Charge of the British Troops.
3057 Miniature, ten designs (the Greek Dance).
3058 Lake Luggellaw, &c., 3 subjects (Luggellaw, Crossing the Brook, Little Gardeners).
3059 The Fisherman's Home and Eu Cathedral.
3060 Portrait of Jenny Lind (Daughter of the Regiment).
*3061 View of the Great Exhibition (Interior).
3062 Saint Paul's Cathedral (Funeral Duke of Wellington).
3063 Derwentwater.
3064 The Belle of the Village.
3065 Sabrina and other Statuary Gems (3 in 1).
3066 The Ascent of Mont Blanc, 4 pictures.
3067 The Unhappy Child and other Statuary Gems (3 in 1).
3068 Her Majesty the Queen (Painted by Partridge).

Lot.
3069 H.R.H. the Prince Consort (same painter).
3070 The Greek Slave (3 in 1).
3071 The Empress Eugénie.
3072 The Mountain Stream.
3073 The Princess Royal (full-length portrait).
3074 The Queen on Dais, Windsor Castle, Return from Hunting, and the Prince of Wales and Boat.
3075 H.R.H. Prince Albert (full-length on Balcony).
3076 The Queen (full-length on Balcony).
3077 Mazeppa and other Statuary Gems (3 in 1).
3078 The Queen in her Robes of State, on a large scale (large Queen).
3079 The Late Duke of Wellington.
3080 Verona, Evening Scene.
3081 The First Lesson.
3082 Houses of Parliament.
3083 Napoleon I. and Napoleon III.
3084 The Dog and the Serpent, and other Statuary Gems (3 in 1).
3085 So Tired!
3086 The Reconciliation.
3087 Flora.
3088 The Third Day.
3089 Copper, your Honour!
3090 Bolton Abbey, &c., 3 views (Bolton Abbey, Brighton Chain Pier, Lake Garda).
3091 Fairy Scenes, miniature (10 designs).
3092 The Descent from the Cross.
3093 Statuary Gems (The Amazon).
3094 Me Warm Now.
3095 Baxter's Miniature, 10 designs (Tarantella Set).
3096 Miniature Designs (Scriptural).
3097 Baxter's Miniature, 10 designs (Regal).
*3098 View of the Great Exhibition (Exterior).
3099 The Day Before Marriage.
3100 Hollyhocks.
3101 The Dogs of St. Bernard.
3102 Winter (large).
3103 Summer (large).
3104 The Saviour Blessing Bread.
*3105 Cleopatra, Queen of Egypt.
3106 Ten Medallion Portraits of Generals.
3107 The Parting Look.
3108 The Cartoons of Raphael.
3109 The Crucifixion (Baxterotype).
3110 Dover (Baxterotype).



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6s. each, originally published at 10s.6d.

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4. THE GARDENER'S SON
5. THE FIRST IMPRESSION
6. LAKE LUCERNE, SWITZERLAND
7. THE LOCKED LITTLE BOX
8. THE SLAVES
9. THE DAY BEFORE MARRIAGE
10. LITTLE SIDE OF THE LAKE
11. THE MOUNTAIN STREAM
12. THE WRECK

2s.6d each, originally published at 3s.6d.

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17. THE RECONCILIATION
18. THE FIRST LESSON
19. THE BRITISH FIELD
20. CHARGE OF TROOPS
21. THE SAVIOUR BLESSING BREAD
22. THE THIRD DAY
23. THE NINTH HOUR
24. DUDLEY AND SWANSEA CANAL
25. CRYSTAL PALACE
26A

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26. "SO NICE"
27. THE COWS FIELD
28. SUMMER TIME
29. "COME, PRETTY BIRDS"
30. THE SANDALS
31. "IT IS FINISHED"
32. THE TWO BROTHERS
33. PUSS NAPPING
34. "SO TIRED"
35. STOLEN PLEASURES
36. THE BIRTH OF THE SAVIOUR
37. SHORE CHASE
38. RETURNING FROM PRAYER
39. THE DAUGHTER OF THE REGIMENT
40. CRYSTAL PALACE AND GARDENS
41. "RED RIDING HOOD."
42. SEE SAW
43. SEE SAW
44. ALGERIA. NEWS FROM HOME
45. NEWS FROM AUSTRALIA
46. THE SOLDIER'S FAREWELL
47. THE GIRL AT THE WELL
48. VERONA
49. THE HOP GARDEN
50. INFANTINE JEALOUSY
51. CHRISTMAS TIME
52. "MONT BLANC, I VIEW"

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55. PRINCESS ROYAL
56. PRINCE OF WALES
57. DUKE OF WELLINGTON
58. LORD NELSON
59. SIR ROBERT PEEL
60. REV. J. WESLEY
61. EMPRESS OF THE FRENCH
62. NAPOLEON I
63. NAPOLEON III.

MINIATURE DESIGNS.—THE NEW PEN, 6d. THE NEW REGALE, 6d.

Shortly will be published, price 10s 6d.,
THE TIRED SOLDIER.
After a Painting by GOODALL R.A.

LONDON.
PRINTED AND PUBLISHED BY VINCENT BROOKS.
1, CHANDOS STREET, CHARING CROSS, AND 2 & 3, HIGH STREET, ARCH.

VINCENT BROOKS REPUBLICATION LIST OF BAXTER PRINTS.

This plate is reproduced by the kind permission of H. G. CLARKE, ESQ., the printer of this volume.

Lot.
3111 The Holy Family (Baxterotype).
3112 The Crucifixion (small plate) (Baxterotype).
3113 Prayer (Baxterotype).
3114 The Saviour Crowned with Thorns (Baxterotype).

Of these plates (omitting the very small subjects as impossible to identify), all of them, except the seven marked with a star, were in Baxter's republication issue list; so it is easy to see how few were sold at the auctions.

Now let us see how many of the plates in Baxter's republication list were included in the sale to Vincent Brooks.

Facing this page is a facsimile copy of the republication list of Vincent Brooks (the ink marks on it we will explain presently). It shows exactly the plates he took over from Baxter:

Thus we see that of Baxter's plates in his republication list—excluding the very small subjects which we will not count, but none of which except the small portraits Vincent Brooks seems to have had—there were the following plates missing:—

The large Queen.
The Holy Family (after Murillo)
The Raphael Cartoons.
The Dogs of St. Bernard.
The Parting Look.
The Descent from the Cross.
Flora.
Copper, your Honour!
The Morning Call.
Me Warm Now.
Harvest Time (the Gleaners).
Funeral of the Duke of Wellington.
Holy Family (Raphael).
Queen on Balcony.
Prince Albert on ditto.
Prayer.
The Exhibition prints.
Several needle-box sets.

In addition, Vincent Brooks received two plates, neither of which was in the Southgate and Barrett sale list, but both of which were in Baxter's republication list, viz., "The Arctic Expedition," and the large "First Impressions." In all, Vincent Brooks took over 69 plates.

As we have before said, at the date Vincent Brooks took over the plates negotiations were on foot to amalgamate his firm with that of Day and Son. Before these arrangements were completed, Baxter met with the serious accident which culminated in his death in January, 1867. These two events created a new situation. Accordingly, we find a new republication list, this time published by the firm of Vincent Brooks, Day and Son, which we set out in full. This second list omits some of the plates of the first list. For instance, in the second all the small portraits are eliminated as well as the following numbers of the first list:—17, "The Reconciliation"; 19, "The British Fleet"; 20, "The Charge of Troops"; *20, "The Arctic Expedition"; 24, "Dover"; 25, "Crystal Palace"; 52, "The Bride." In all there were 52 plates, or with "the ten regal" 53.

The following is a copy of the republication list of Vincent Brooks, Day and Son, showing the plates omitted from the Vincent Brooks' list:—

RE-PUBLICATION

OF

BAXTER'S CELEBRATED OIL PRINTS.

AT

GREATLY REDUCED PRICES.

6s. each, originally published at 10s. 6d.

1. The Bridesmaid. *From the Painting by Brooks.*
2. Camellias.
3. The Crucifixion.
4. The Gardener's Shed. *From the Painting by Bartholomew.*
5. The First Impression. *From the Original Painting.*
6. Lake Lucerne, Switzerland. *After Turner.*
7. The Lovers' Letter Box. *From the Painting by Jessie Macleod.*
8. The Slaves. *From a Painting by Fitzgerald.*
9. The Day Before Marriage. *From the Painting by Fanny Corbaux.*
10. Fruit Girl of the Alps. *From the Original Painting.*
11. Group of Hollyhocks. *From the Original Painting by Bartholomew.*
12. Summer. *From the Painting by W. E. Jones.*
13. Winter. *From the Painting by W. E. Jones.*
14. The Mountain Stream. *From the Original Painting.*
15. The Wreck. *From the Original Painting by Turner.*

2s. 6d. each, originally published at 3s. 6d.

16. The Belle of the Village.
18. The First Lesson.

21. The Saviour Blessing Bread.
22. The Third Day.
23. The Ninth Hour. *After the Painting by Albert Durer.*

1*s. each, originally published at* 1*s.* 6*d.*

26. " So Nice."
27. The Cornfield. *After a Painting by Shayer.*
28. Summer Time. *After the Original by Corbould.*
29. " Come, Pretty Robin."
30. The Saviour.
31. " It is Finished." *After the Original by Vandyke.*
32. The Crucifixion.
33. Puss Napping.
34. " So Tired."
35. Stolen Pleasures. *After the Original by Burgess.*
36. The Birth of the Saviour.
37. Short Change. *After the Original by Collinson.*
38. Returning from Prayer. *From the Original by Lee.*
39. The Daughter of the Regiment.
40. Crystal Palace and Gardens.
40. *Red Riding Hood.
41. " So Nasty."
41. *See Saw.
42. Australia, News from Home. *From the Original by Freeman.*
43. News from Australia.
44. The Soldier's Farewell.
45. The Girl at the Bath.
46. Verona.
47. The Hop Garden.
48. Fruit. No. 1. *After Lance.*
49. Fruit. No. 2.
50. Infantine Jealousy. *After a Drawing by Kenny Meadows.*
51. Christmas Time. *From the Painting by Fitzgerald.*
52. Mont Blanc, 4 Views.

MINIATURE DESIGNS.—The New Ten, 6*d.* The Ten Regal, 6*d.*

Just published, No. 1 of a New Series, price 10s. 6d.

THE TIRED SOLDIER.

After a painting by GOODALL, R.A.

PRINTED AND PUBLISHED BY VINCENT BROOKS, DAY & SON,
Gate Street, Lincolns Inn.

It will be appreciated that what both Vincent Brooks and Vincent Brooks, Day and Son purported to do was to print and republish Baxter's celebrated oil prints at such reduced prices as would make the sale remunerative. They did this exactly in the same way as

Baxter himself had done under his republication issue, and from the same plates. They did not in any way alter them, but left on them all the signatures and letterings that Baxter had originally placed there.

One or two hints from the Vincent Brooks' lists can be gained as to the date of sale of the plates by Baxter. The Vincent Brooks' list, having only his name on it at the foot, indicates clearly that it was before March, 1867, which was the date of the amalgamation of his firm with Day and Son.

It was about November, 1866, that Baxter met with the accident from which he ultimately died, so the sale would be before then.

As the plates were kept back from the Bankruptcy Court, and he was bankrupt in January, 1865, it would be after that date.

The needle-box set mentioned in both lists as "The New Ten" (see Plate 51) comprised "View on the Rhine," "Venice," "Fall of Lowdore" and three other views, and also portraits of H.R.H. Prince of Wales (Edward VII.), H.R.H. Princess of Wales (Queen Alexandra), H.R.H. Princess Helena, and H.S.R. Prince Christian; and according to the lettering it was published by Vincent Brooks, Colour Printer, Chandos Street, Charing Cross, London. Now, King Edward VII. and Queen Alexandra were married in 1863, so evidently this print would be produced after that year. But Princess Helena and Prince Christian, not being described as Prince and Princess Christian, were probably not yet married although affianced; their nuptials took place on July 5th, 1866, so we may deduce June, 1866, as a most probable date when the sale took place.

The maximum period, therefore, of the republication by Vincent Brooks was from June, 1866, to March 25, 1867, and by Vincent Brooks, Day and Son from March 25th, 1867, to the sale of the plates to Le Blond on August 3rd, 1868. We believe that the sales under both these republication issues were exceedingly small. In neither case probably were they as large as under Baxter's own republication issue, though that cannot have been great.

In all the years since, only two or three prints have been discovered which by the label on the back indicates that any prints at all were issued by Vincent Brooks from the Baxter plates. The "New Ten," which is very rarely come across, by its lettering indicates it was pub-

lished by him. No print at all has been seen by anyone which establishes with any certainty that such print was published by Vincent Brooks, Day and Son under their issue list. On the other hand, many prints have been found which bear Baxter's republication issue label.

By the before-mentioned facts we see that if Baxter lent his aid in the republication by Vincent Brooks, he could have done so only from the date of sale in June, 1866, to the date of his accident in November, 1866. But that, probably, with a firm of the capacity of Vincent Brooks would have been sufficient.

Now let us consider for a little the next movement of these plates, namely, the sale of them to Le Blond.

George Baxter, jun., in the letter before quoted, says: "At the end of four years Brooks found the business did not pay, being too expensive a process." At this we are not surprised. The death of Baxter may have also been a factor. But in saying "four years" the writer of that letter on the face of it is incorrect, because he says the plates were kept back from the Bankruptcy Court—the bankruptcy being in January, 1865—and they were sold to Le Blond on August 3rd, 1868.

The republication having ceased, G. Baxter, jun., approached Le Blond with a view to his purchasing the plates, which he did. The first Vincent Brooks list, already set out, is a facsimile copy of the list used for the transaction with Le Blond, and the ink marks on it were those made at the time. The signature, "George Baxter, August 3rd, 1868," is that of Baxter's son, George; the date is the date of the agreement to purchase by Le Blond; and no doubt the "G.B." at the foot is also the son's writing. The figures under the heading "Copperplate" mean that that number was issued in one colour from the plate, under the heading of "Printed" means that that number was finished in colours, and under the heading of "Mounted" means that that number was mounted on cardboard ready for sale to the public.

These are the explanations Le Blond many years after gave to Mockler; but they are not very explicit, nor, we should say, are they very reliable. We should like to have had it definitely stated whether these were the totals of prints issued by Vincent Brooks, or only the total in hand, or what.

It will thus be seen that Le Blond purchased all the plates Vincent Brooks purchased with the addition of "Italy" and "The Exhibition Gems," and including "The Tired Soldier" and the large "First Impressions."

Now just a few words about one or two of these prints. First, as to "The Tired Soldier" (see Plate 69). We know nothing of this until Vincent Brooks' republication list, where it is stated it will "shortly be published." But in the Vincent Brooks, Day and Son list it is said to be "just published"; so, whether Baxter had any hand in the preparation of the plate or not, it was not in fact published until after his death.

As to the "First Impressions," it was possibly a plate prepared sometime just about the date Baxter gave up business in 1860, but never up to then printed from in colours. Neither it nor any print is included in the Southgate and Barrett Catalogue, nor in the Bristol sale poster set out in the appendix. Therefore one may conclude it was not then issued. But we do find it in Baxter's republication issue of 1864. It is amongst the plates sold by him to Vincent Brooks, and it is included by him in his list, and by Vincent Brooks, Day and Son in the second list.

As to "Italy," it was an old plate of 1839, but republished by Baxter in later years, though not included in his republication list of 1864. The blocks were absent or defective, and when Le Blond obtained it he had new ones cut.

As to "The Arctic Expedition," it was in both Baxter's, Vincent Brooks', and Le Blond's republication issue lists; but the plate was not in the 1860 Southgate and Barrett sale. It may have been omitted from it either by design or accident—probably the former, on account of the blocks being defective, as we do not believe any of the three republished it.

Another plate to mention is "Camellias," No. 2 on Vincent Brooks, Day and Son's list, but which seems to have been struck out of Vincent Brooks' list and not included in the plates sold to Le Blond. This plate is believed to still exist, but no print in colours from it is known, and it was not in the Southgate and Barrett 1860 sale catalogue nor in Baxter's republication list.

"The Tired Soldier" is stated to be No. 1 of a new series in Vincent Brooks, Day and Son's list. No other number of the series is known, and probably none was ever published—which may be taken as a further indication that the republication did not pay.

As soon as Le Blond had completed his purchase, his firm published a list of prints which includes "Italy," large "First Impressions," "Tired Soldier," and "Descent from the Cross," but omits "The Exhibition Gems" and the two sets of miniature designs. In all other respects it is identical with the Vincent Brooks list, including all the small portraits, but different from the Vincent Brooks, Day and Son list. Several of the prints mentioned in the list, however, Le Blond's firm probably never printed owing to defects of one sort or another in plate or blocks or from other causes. For this reason also, probably, Vincent Brooks and Vincent Brooks, Day and Son did not do so either. It is very likely that after the purchase by Vincent Brooks the whole of the plates went through a thorough overhaul, and that those prints named in the Vincent Brooks Day and Son list are those which, after consideration, were the ones they decided they could print and publish.

It must be borne in mind that whilst Vincent Brooks and Vincent Brooks, Day and Son both republished Baxter's celebrated oil prints, Le Blond and Co. did not even mention his name, but sold them as their own "patent oil pictures." As part of this plan they obliterated Baxter's signature from all those plates that contained it, and on most plates they inserted their own names. From these facts we may gather that whilst Vincent Brooks and Vincent Brooks, Day and Son considered Baxter's name one to conjure with and that his "celebrated oil pictures" still had a reputation, Le Blond and Co. evidently thought both were negligible and that all the magic had departed from them.

After he left Vincent Brooks' employ, and somewhere about the time that the last prints in colours were being taken from his father's plates and blocks by Le Blond, Baxter's son George found his way to Birmingham. There, in Montpellier Street and elsewhere, he tried to produce prints after his father's manner—from certain of the plates he retained from his father's republication venture and did not pass on to Vincent Brooks—and otherwise.

In 1870 he produced the coloured frontispiece to a piece of music called " The Watch on the Rhine," but it is poor work and not in much request to-day. For a certain other print, " Harvest Time " (" The Gleaners "), he used his father's plate as a basis and chromolithography for the rest. He had at least one original print, " A Lake Scene," of passing merit which he published with a gold border. See Plate 69.

No doubt he fell on evil days, for on July 28th, 1875, he wrote from Birmingham: " I take this opportunity of letting you know that I have had to give up the method of printing practised by my late father, as I found that the steel plates were far too expensive for the present low price of work. I have within the last year had to adopt the lithographic printing—a suggestion of a needle manufacturer—having found it to be a far more advantageous method, as I am able to draw on the stones myself without the expense of steel plates. . . . Besides having to give up my father's class of printing and take to an entirely different method, I regret that my coloured business, like all other fancy trades, suffers through dullness during the summer months, which so throws me behind that at times I know not what to do to obtain the common necessaries of life.

" Had I not removed to Birmingham to lessen my expenses, I know not how we should have done. I have been four weeks without a single order. It is these continual drawbacks that keep me poor, and I often have to let an order wait until I can find the money to put it in hand."

The plates that young George retained from his father's republication list necessity drove him to pawn; and many years afterwards they were redeemed by Mr. Mockler. They consisted of " Holy Family " (Raphael), " Harvest Time " (" The Gleaners "), " Me Warm Now," and perhaps one or two others. Amongst them were a few plates never printed from in colours, such as " The Trysting Place," " Going to Church," and others.

It will be seen that we have only been dealing with those plates to which George Baxter, sen., attached a serial number, and which were the only ones placed in the 1860 Southgate and Barrett sale and from which Baxter, Vincent Brooks, Vincent Brooks, Day and Son, and Le Blond subsequently printed. What then became of the fine plates of the

pre-serial period, such as " The Coronation " and " Opening of Parliament," " The Launch of the *Trafalgar*," " Williams," " Moffat," " Pomare," " Pritchard," " The Landing of the Missionaries," " The Ordinance of Baptism," " The Chubbs," " Departure of the *Camden*," and others? It is well known that most of the above-named plates exist to-day, but their history between the period Baxter ceased to print from them until modern times is lost in obscurity. Many of the plates for book illustration, as in the *Cabinet of Paintings*, might belong to the publishers of the books.

Messrs. Graves and Co. published in 1869 some prints of " The Coronation " and " Opening of Parliament," and others may have done so later, and also, we think they did so, of " The Parting Look " and " Queen Victoria " (large), so it may have been to them that Baxter some time before his death sold the plates. If so, it explains why Vincent Brooks did not get them. These reproductions are never in colours. With these exceptions little more was heard of George Baxter for many years. Dead was his work, and forgotten his name.

Le Blond placed the plates in his cupboard, and there they remained—untended, untouched, and neglected.

There was, however, to be a regeneration, the immediate parent of which was the late Mr. Frederick Möckler. This gentleman, a bank manager at Wotton-under-Edge, was a cultured man, and—like his father before him—an ardent collector.

The father purchased some Baxter prints at the 1860 Southgate and Barrett auction, and showing them to his son advised him, if ever he collected anything, to try Baxter prints. The father's prints so purchased devolved upon the son in 1888, and remembering and following the parental advice, the son began collecting with a vigour and on a scale that outran his purse.

There were, however, others besides Mr. Möckler who were whispering the name of Baxter abroad. Lawson Tait, the celebrated Birmingham surgeon, was one of the earliest collectors, and his collection was exhibited in 1891 at the Midland Institute Annual Conversazione at Birmingham—then a great local event—and it was sold on March 21st, 1893, by auction at prices which, compared with to-day, look very inadequate.

In 1891 Mr. Möckler purchased from an artist friend a box of rare Baxter miscellanies, a very large number of prints—about 10,000—many proofs and prints in various stages, and interesting documents. There were also, amongst the other things enumerated, rejected trial proofs, such as the large "Queen" in black with the ladies-in-waiting, also the original trial picture of "The Massacre of Williams," and the large uncoloured print of "Camellias." The possession of these gave Mr. Möckler a stimulus to further exertion.

Then, in 1893, having suddenly heard that not only was Le Blond alive but that he still possessed the Baxter plates and blocks which he bought in 1868, Mr. Möckler immediately came to London, went to Le Blond's office, and negotiated for the purchase of the Baxter plates. Although Le Blond would not sell the Baxter plates unless the Le Blond plates of his own subjects were also purchased, Möckler there and then agreed to buy them all. The following contract was entered into between them:—

Fredk. Möckler, Esq., London, June 6th, 1893.
Bought of Le Blond and Co.,
Designers, Engravers, Lithographers, Printers, &c.
Offices: Carron House, 14, Upper Thames St., London.
Works: Kingston-on-Thames.

	£
We sell all the plates and blocks in our possession of Mr. Baxter's production as purchased by us for £500 with stock of prints	300
We sell all the plates we have made (of our own) together with all blocks and half the stock of printed subjects in hand ...	500
	£800

	£
Settled by cash	300
Bill at six months	250
Bill at twelve months	250
	£800

It will be seen there is a discrepancy between the amount Le Blond says he gave for the plates and the amount which Baxter's son says was given.

Mr. Möckler forthwith took away in a cab as much of the material he had purchased as it would hold and as could be at such short notice handed over. The rest was sent to him afterwards. Möckler also purchased, as will be seen, a great deal of Le Blond's finished and unfinished stock both from Baxter and his own plates, and he paid a heavy price for it.

The plates were found to be rusty and the blocks in many cases defective and missing, and it became apparent, from the material that came into his hands, that Le Blond could never have printed in colours from many of the plates.

Mr. Möckler took Le Blond's signature off all of Baxter's plates. He had intended to reproduce prints from the plates in colours; but, as Le Blond had warned him, he found it impossible to do so.

This is Mr. Möckler's explanation: " You must remember that in my judgment Baxter's prints are the finest reproductions of oil paintings and pictures in colours that the united geniuses of artist and engraver have ever created, and that it is impossible to properly reproduce them now even if you have his plates and blocks complete, because though nominally the production was said to be done by a patent process it was really a beautiful art and the essential element of the whole print was not merely mechanical skill but artistic and painstaking ability as well, combined with perfect materials; and I believe that although the actual process may survive, the skill to work in that art as Baxter worked died with its creator. Anyway, I could not reproduce them, nor could I obtain the paper and colours such as he had."

In 1894 Mr. Möckler had all of the plates cleaned, and in the same year he published his well-known portfolio of reprints limited to one hundred copies. But he never used the blocks.

Then he published his first catalogue of prints. It was defective, but it was a creditable beginning.

About this time was formed the first Baxter Society. Mr. S. H. Eachus, of Wolverhampton, and others had for some time been urging the desirability of this. Sir Frederic (afterwards Lord) Leighton and Mr. Sam Timmins, J.P., F.S.A., consented to be patrons. The President was the late Mr. J. H. Slater. Messrs. A. G. Driver and S. H. Eachus were the Vice-Presidents; Messrs. William Henry Armitage,

Edward Baker, William Heath, E. H. Henly, E. H. Toulmin, and C. F. Bullock were the committee; and Mr. F. Möckler was the first secretary. The first public Exhibition of Baxter's work since his death was held at Birmingham under the auspices of the Society from the 16th to the 21st December, 1895. The following is an advertisement of the Exhibition:—

BAXTER'S OIL PRINT EXHIBITION.

PATRONS:
Sir Frederic Leighton (President of the Royal Academy),
Sam Timmins, Esq., J.P., F.S.A.
President: J. H. Slater, Esq., Barrister at Law, London.
Secretary: F. Möckler, Esq., Wotton-under-Edge, Gloucestershire.

From Dec. 16th to 21st
there will be an Exhibition
at the
Masonic Hall, New St., Birmingham.
A most extensive and beautiful Collection of the
OIL PRINTS
of the late George Baxter.

Who was George Baxter?

He was the greatest oil print artist in the world.

What are oil prints?

They are the finest reproductions of oil paintings and pictures in colours that the united genius of engraver and artist ever created.

Are such oil prints produced now?

It is no longer possible.

Why?

Because though nominally the reproduction was said to be done by a patent process it was really a beautiful art, and the skill to work in that art died with its creator.

Admission:
10 a.m. to 4 p.m., 1/-; 4 p.m. to 10 p.m., 6d.

Tickets can be obtained from Messrs. Mason Bros., 55, Dale End;

Mr. Baker, Bookseller, John Bright Street; Mr. Bullock, John Bright Street; or at the Masonic Hall, New Street.

For further particulars see Circular.

The Circular says, amongst other things: "It is practically no longer possible to produce work of the kind, possibly because his great secret of success has not been sufficiently explained. He believed, however, that some engravers would be able to follow up his work, and he patented what he was proud to think was a process they could operate. It has been too much for them. They could not multiply his prints, perhaps because they could not multiply his genius. He invented a beautiful art, and when he died the means of working this art appears to have died with him.

"At the Exhibition may be seen not only some remarkably fine engravings but some of the best, if not the best, prints ever engraved in colours. The types vary from the simple picture showing the result of the mingling of two or three tints, and pictures presenting richer effects of colour up to perfect marvels of the art, in which block after block, tint after tint, has been blended into a harmonious whole, into a living penetrating picture—a heterogenesis in chiaroscuro, so to speak. And, beyond these are the proof prints from the engravings. They are but the first impressions of the key block, but they are sufficient, it is submitted, to place George Baxter among the greatest of engravers. A glorious engraver, a painter, a divine multiplier of paintings, working with a single steel key block—put that together and it spells Baxter.

"And while the finest work of this extraordinary artist will be exhibited, so also will the work of those who have tried—most men say, tried in vain—to make pictures by his method.

"The collection of these prints—as may be judged from the size of the hall necessary to exhibit them—is a remarkably fine one. And the inimitable but until quite lately unrecognized genius of George Baxter has, it will be noted, received on the occasion of this Exhibition the acknowledgment of the head of the English world of art in the person or Sir Frederic Leighton, President of the Royal Academy."

We find from the Catalogue of the Exhibition that there were 900 entries, 450 of which were of Baxter prints, proofs, tints and other interesting matter, sent by Mr. Möckler, who as well entered 48 items

of books with wood engravings and oil prints by Baxter, and 109 oil prints by Le Blond; whilst Mr. S. H. Eachus sent 25 items of Baxter prints; three licensee prints, and four books. Mr. Holman contributed two views of Baxter's library at Lewes; Mr. Conlan 29 items of Baxter prints; and Mr. Ford 29 items of licensee prints. Amongst Mr. Möckler's items was a folio volume containing "The Sweepings from Baxter's Office" and a "Portrait of G. Baxter," drawn from memory by "H.S.W., who was one of Baxter's workmen."

Perhaps the most interesting and instructive literary item was the note appended to the Catalogue, which was written by Mr. J. H. Slater. Indeed, so prophetic is it that we set it out in full in the appendix.

The first Baxter Society was later transferred to Birmingham, Mr. G. Holman being President, Mr. Eachus Chairman, and Mr. J. S. Rhodes Secretary. A public meeting was held at the Midland Institute under the chairmanship of Mr. J. Malins, at which Mr. Rhodes gave an address on "The Life and Work of George Baxter."

Mr. Möckler also removed to Birmingham, but soon afterwards became librarian at Bath.

From about 1893 onwards the columns of the *Bazaar* frequently contained letters and articles relating to Baxter and his work. These letters, in the early days when admirers of Baxter were seeking for light and guidance and could find none, were of great use. Indeed, that journal has made Baxter peculiarly its own, and as a consequence its advertisement columns have been largely used both by sellers and buyers of his prints, and are so used to-day.

A name at this time deserving of special mention is that of Mr. C. F. Bullock, of Birmingham, who, although his interest was largely from a business point of view, deserves credit for the researches he made and the "spade work" he did. He published catalogues of Baxter prints and of books illustrated by him, and some of the catalogues contained a fragmentary biography of the colour printer.

The 1895 Exhibition was a financial failure, and Mr. Möckler's position was such that he had to recoup his outlay in some way. He had previously sold the Baxter plates to Mr. Bramah of Sheffield, as well as a number of prints; but, that being insufficient, a sale by auction

was arranged for the 18th, 19th and 20th of May, 1896, at Messrs. Clement Weller and Locker's sale rooms, Birmingham. The catalogue stated the sale to be by direction of F. Möckler, Esq., " who is disposing of his collection on account of ill-health "; that " every lot in the sale (which will be sold without reserve) is the property of Mr. Möckler, who has devoted the greatest part of his life in getting the collection together," and would include " about 150,000 copies of various prints; also, the plates, etc., used in producing Baxter's process in printing by Le Blond, etc."

The sale was also a fiasco. Many lots were unsold, and bundles of hundreds of prints were sold for a few shillings. As a consequence, Brokers' shops in Birmingham were selling them at a penny each. Mr. Rhodes relates that he bought at the time a dozen prints of " The Duke of Wellington " for ninepence. That gentleman further related, in the lecture he gave at Manchester on April 7th, 1922: " Shortly after the disastrous sale of Mr. Möckler I made a journey to Wotton-under-Edge to see the man who had literally at that time ' cornered all the Baxters.' I was received with every courtesy, and in reply to a question of mine—if he had any prints for disposal I would like to buy them—he said that he had already made arrangements with a Birmingham man to let him have the prints at a certain price. ' But,' he added, ' that is so long as I have any. Now, if I sell them to you I think I shall be quite in order, as there will be none left and I shall be within the condition.'

" On enquiry as to how many prints there were, I made him a sporting offer of £600 to include all Baxter pictures but excluding Le Blond's own subjects. This offer was there and then put into writing and accepted by Mr. Möckler, and within a few days I was in possession of this wonderful collection. I may say that at this time I was not interested in Le Blond's work, but on my return home a friend suggested he would like to buy the ovals. I told Mr. Möckler that the friend was prepared to pay 1½d. each for them. Mr. Möckler said: ' If I let you have have them at one penny each, then you can clear your expenses.' There were about 25 complete sets in the original envelopes included in this arrangement, and although there were great piles of various subjects my friend realised handsomely on his speculation. I

refused Le Blond's own subjects, although these were offered to me as a gift—in all, 200,000 of them.

" I bought considerably more from Mr. Möckler, and through him I bought the whole of the steel plates of Le Blond's subjects, including the ovals, and I bought the colouring blocks at a subsequent time.

" With regard to the plates of ' The Holy Family,' ' Me Warm Now,' ' Going to Church,' etc., recovered from a pawnbroker at Birmingham, these plates were actually bought shortly after Mr. Möckler's exhibition in the Masonic Hall, and the purchase was due to information supplied by Mr. Bullock to Mr. Möckler. Buying these plates from Mr. Möckler by myself was a subsequent transaction. They were divided amongst members of the then Baxter Society—Mr. Priest, Mr. Bullock, Mr. Kaberry, and myself—and about 100 copies were printed by Messrs. Drake, Driver and Leaver from the plates. These were printed in a brown ink and inscribed with the name of the owner of the particular plate."

It is disappointing to know that these valuable purchases by Mr. Rhodes were some time afterwards destroyed by fire at his house. The result has been to make prints scarcer.

Mr. Möckler was in poor health and could give little time to the Baxter Society. The journal it published ceased after three numbers had been issued, and the Society gradually became defunct.

A shadow seemed to fall again on the life's work of George Baxter. Everything connected with him seemed to be a failure. But his memory never quite died out, and the present writer was one who at this time gathered together a collection of his prints from whatever quarter he could find them.

Occasionally an article appeared in the Press. Notably there was one in *London Opinion* in its issue of the 20th April, 1907, written by Sir James (then Mr.) Yoxall, M.P., in which he said: " The process by which George Baxter produced those wonderful oil-colour prints of his that are so often collected to-day is ' wropt in mistry.' The whole affair is a puzzle. I wish some learned collector of Baxter prints would give us a book about them and reveal as much as may be or all that he knows. . . . Not even a list of known Baxter prints has ever been completed, so far as I know. . . . A book containing a dozen

Baxter illustrations, each about 6 in. by 4 in. and a vignette, was offered me for six guineas the other day. So rapidly do Baxter prices appreciate that it is worth more than that now, maybe, though dealers say there is a lull in the demand at present."

Consequent on this article, and largely owing to the advice of Sir James Yoxall, there was published in 1908 *George Baxter (Colour Printer): His Life and Work,* long since out of print. Incomplete, imperfect, inaccurate, and out of date as that book may be in the light of our present knowledge, it did at least for the first time make a beginning of getting order out of chaos. It did classify and arrange his prints, and it did give a fuller knowledge of his life than had before appeared, and the numbers there given are in universal use to-day.

Another landmark was the sale in London in February, 1909, of Dr. Howard Jones' collection. It was the first sale after the publication of *George Baxter: His Life and Work.* The prices realized came as a great surprise, and, so far as it was a test of public estimation, the advance had been much greater than most had believed.

That sale was followed by two others in March, 1909, and by others in April and June; and with many prints coming so rapidly into the market there was a little set-back in prices. But the rebound soon came.

In 1911 appeared *The Picture Printer of the 19th Century,* the largest and most complete volume on Baxter that has been written until the appearance of this book. It is now out of print, and is a rare book. The illustrations in it, with those in this volume, cover nearly the whole of Baxter's prints.

Interest has year by year increased; and collections have been presented to the British Museum, to the Art Galleries of Maidstone, Brighton, and Birmingham; and our brethren in the Dominions overseas vie with the Mother Country in seeking fine prints.

In January, 1921—that is, about the 54th anniversary of Baxter's death—a second Baxter Society was formed, and the author of this volume had the honour to be elected its first President. It publishes a *Journal,* and as the work the Society has done will be found fully recorded in its pages we need say no more here on that subject.

CHAPTER VI

Baxter Process Prints by Licensees and Others

Imitation is the sincerest flattery.
Old English Proverb.

Before dealing with the subject of "Baxter process prints," as distinguished from a "Baxter print," it is relevant to consider what exactly is meant by the latter phrase.

In ordinary conversation most of us have a fair idea of what we mean by the expression "Baxter print," but when we have to define our meaning in accurate words, then trouble begins; and the difficulty is not made less by the fact that there is no authoritative definition existing of what are prints by any other worker upon which we can rely as a guide to Baxter.

It must be remembered there are uncoloured lithographs by Baxter of great interest, because produced at a very early period of that art in this country, and of his career, and there are wood engravings by him of great merit, even at a period when Bewick was triumphant. There are also uncoloured mezzotints, like the large "Queen," "Williams," "Moffat," and "Sir David Scott"; there are some exquisite uncoloured aquatints, like "The John Wesley Missionary Ship," and there are various other uncoloured engravings of different sorts, of which the Medallion portraits of divines in the Jubilee number of the Religious Tract Society, "Williams on board ship," the small woodcut portrait of Williams, and the aquatint portrait of him published uncoloured in some issues of the *Missionary Enterprises* are instances. These are Baxter prints of a kind.

There are also his uncoloured productions, like " Lovers under a tree," " Norfolk Bridge," and " Ovingham," all in sepia; also his early excellent prints in colours from wood blocks only, like " Butterflies," " Children outside the gates of a mansion," " Boy throwing stones at ducks," " Boys with a kite in a tree," " Virginia Water," " Dippers and Nest," " Little Grebes and Nest," " Eagle and Vulture," " Hindoo and Mohamedan Buildings," " Cattle Drinking," " Modifications of Clouds," " The End of Time," " Caroline Mordaunt," " A Boy with a Bird's Nest," the first issues of " Welsh Harper," " Tropical Scenery," and " Polar Sky," and some others. These are all Baxter prints, too, of a sort.

For the purposes of our present argument, we propose to eliminate entirely all the foregoing prints, and to designate as " Baxter prints " only those prints in colours which were produced by the conjoint means of a plate and blocks, from Baxter's plates and blocks, pursuant to his patent process. But doing so does not get us out of the difficulty of what is meant by a " Baxter print."

If there is a print which is undoubtedly a finished print, and it was capable of proof that Baxter designed the subject and with his own hands engraved the plate, cut or made the blocks for it, mixed the colours, passed it through the press, put on it that bloom we know so well, and then affixed it to its proper mount, and published it from his office, no one could, or, we suppose would deny it was a " Baxter print." But of how many of his productions can all this be said, much less proved, and we are driven to accept something less. His genius provided subject, plate, blocks, ink, register, bloom; others carried them into effect.

Just as pictures by celebrated artists pass as their work, although mostly done by pupils or employees, so Baxter of necessity delegated much of the labour of his office. With the amount of work he turned out, it would not have been possible for him to do anything else.

There are few, if indeed any, of Baxter's prints of which it can be confidently said he did every part personally; of many he did not design the subject, of some he admittedly did not engrave the plate, and for the printing he, at all events after about 1846, employed pressmen, and his manager superintended to a great extent the mixing of the colours,

and we should have thought also either cut or helped in cutting or making the colour blocks. But, of the last-named operation, it is very likely Baxter cut many or most of them, and that he considered it the most essential and important part of his patent productions.

In the Southgate & Barrett catalogue of sale in 1860, the composition of which Baxter almost certainly inspired, he says nothing about the plates except to include them in the sale; but of the blocks, he says: "The blocks have been drawn, engraved, and highly finished by the patentee himself, and are now in standing formes, ready for immediate colour printing and same fixed in movable tympans." Then, as shewing how unimportant a part it was considered the colour printing played, it is stated: "*Remarks respecting the facility and simplicity of the printing.*—In five minutes the purchaser might get the blocks to work by a printer merely placing them on the press, Mr. Baxter's artistic talent and perfect mastery of the graver having supplied everything with regard to the blocks to a certainty, and the finest impressions are easily obtained; indeed, so simple is the process after Mr. Baxter has finished his engravings, that children of eight years of age can put colour on the blocks with the greatest rapidity with the roller."

Let us consider for a space the work of one or two other printers. Albert Dürer did no more, we think, than design the subject, and did not cut the blocks for his woodcuts, although they are to-day "ascribed to him." Bartolozzi was known as an engraver, but did not himself, we think, print from his plates, though they are to-day called "Bartolozzi engravings." Bewick cut his wood blocks, but employed pressmen to print from them, as we know that the pressmen for the cut of his "Chillingham Bull" got tipsy, put the block in the sun, and it split.

Under these circumstances it becomes extremely difficult to decide how much is necessary to be personally done to constitute a genuine Dürer, Bartolozzi, or Bewick print. Indeed, from that point of view, there may be no such thing. We refrain from inquiring here as to any other printers, as all we desire is to illustrate our meaning, and for that purpose we have said enough.

Then George Baxter comes along, and his prints are a combination of the wood cutter, the plate engraver, skilful mixing of colours, and

other things; and it is even a more difficult matter to decide how much is required to be personally done by the patentee to constitute a true "Baxter print," than it was to fix how much to expect in a Dürer, Bartolozzi, or Bewick production.

It may well be that as long as an engraver's original plate or block remains entirely untouched every print from it is, if of equal quality of paper and colours, whenever made, rightly called a print by its creator, though the different issues of prints from it may have different values.

When, however, the plate or block becomes worn, and the face of it has to be re-cut, or otherwise done up, or if the plate is anyway altered, it ceases to be a plate or block as produced by the original engraver, and prints from it can no more properly be called genuine prints.

Baxter, like Bewick, was by instinct essentially a wood and not a plate engraver. We believe, and as we have previously tried to show, he did engrave some plates, but that was only as subsidiary and an aid to his main art of wood engraving; and probably it is as a wood engraver that he would wish posterity to judge him, and by the cutting or making of his colour blocks. Bartolozzi, on the other hand, was entirely a plate engraver, and it will be by his plates he will be judged.

There is, as we have said, no authoritative formula defining what is an original print, what a reprint, and what a forgery.

There are, as we know, all sorts of ways of printing or reprinting from a Bartolozzi or other plate. So many questions difficult to answer could be put on this subject, but we do not pretend to put or answer them here; but amongst those questions is the crucial one, which some day must be settled, What is a Baxter print? or perhaps it may be left to each individual to decide for himself, as has been the practice heretofore with other prints.

The point has been insisted upon that no print from Baxter's plates and blocks, printed by anyone other than in the original issue, can be a "Baxter print"; on the other hand, it has been contended that all prints from his plates produced in his lifetime with his connivance are genuine Baxter prints *of various issues,* unless and until the plates or blocks were altered. The various issues are:—

(1) Baxter's original issues.

(2) Prints, after he gave up business in 1860, produced for sale in the provinces.

(3) Prints from Baxter's plates and blocks by persons to whom he may have lent them.

(4) Prints by Baxter of his re-issue in 1864, after he had recommenced business.

(5) Prints by Vincent Brooks from Baxter's unaltered plates and blocks, after Baxter's bankruptcy, possibly with Baxter's help.

(6) Prints by Vincent Brooks, Day & Son, from Baxter's plates and blocks after Baxter's death.

(7) Prints by Le Blond & Co., about 1868, after they had altered the plates by erasing Baxter's signature.

The last of these issues are clearly not Baxter prints. Le Blond altered the plates., and did not sell them as Baxter prints. All the other issues were from Baxter's plates and blocks just as he left them, and with all his signatures and letterings on them, and were sold as Baxter prints, and all, except that by Vincent Brooks, Day & Son, were during his lifetime and with Baxter's connivance.

In our view all, except the Le Blond productions and the possible exception of the prints, if any, by Vincent Brooks, Day & Son, can properly be described as Baxter prints. Anyone who can might class them under their various issues, which may have different values, but we know of no one who has the knowledge, and we do not believe there will ever arise such an expert. In merit there is not perhaps much difference between any of the issues.

There may be variations in colour here and there, but it must be remembered there was a long interval of time in many cases; prints like "Verona," "The Bride," "Circassian Lady at the Bath," and others were printed first in 1850, and reprinted in 1864, and later. There would be certain to be some difference in tone—the exact colour of the original ink would probably not be exactly repeated. In Baxter's original issues even we get these differences, hardly any two being alike. In all colour prints produced at different times it is the same. There are even differences in black and white productions.

Time, too, has some effect on colours, even when not exposed to the light, and one would expect a print produced in, say, 1866 to be less mellowed by time than one printed in 1850.

Baxter in his office would presumably pass the plate and first few of each print, but no one supposes he either could or would pass every print that went out, seeing that he issued not millions but hundreds of millions; his foreman, pressmen and others would see to all that.

In the *Art Journal Advertiser,* in 1852, he announces that at that date upwards of 400,000 copies had been sold of " Holy Family," 300,000 of " Jenny Lind " and " Jetty Treffz," of his miniature album illustrations upwards of 20,000,000, and of his album illustrations upwards of 100,000,000. Later, the figures were larger.

If it is true that Baxter, after the sale to Vincent Brooks, helped in the production, he would be able to give more personal time to it than when he had all the cares of his own business on his hands; and this, joined to the fact that Vincent Brooks was an apt and capable printer, the reproduction by him could be, even if cheaper, at least equal in quality to Baxter's 1864 republication, if not to that of his original issue.

Vincent Brooks, Day & Son's republication, so far as any prints were issued, stands on rather a different footing, because Baxter being dead, they could not turn to him for advice or help. Whether that fact had any influence in the republication coming to a sudden end who shall say?

Now as to Baxter's Licensees, it is generally agreed that the following should be included in the list of those who took out licenses to work the patent: Le Blond & Co., Joseph Mansell, William Dickes & Co., Bradshaw and Blacklock, Kronheim & Co., and Myers and Co.

Vincent Brooks and George Cargill Leighton never held a license.

It is possible, maybe it is probable, that there were other licensees, if not in England, then abroad. Baxter, on his mounts in 1850, called himself " Patentee, Great Britain, France, Belgium, Germany, etc." He also held a patent in Austria, and if he went to the expense and trouble of establishing his patent rights in those countries, it is more than likely that printers in them would apply for licenses. For instance, Moore and Crosby, of Boston, U.S.A., possibly held one. It

should always be remembered that it was not until 1849, when Lord Brougham advised him to sell licenses (see page 105), that any steps were taken by Baxter in this direction.

Prior to this date, although he had worked his patent process himself for fourteen years, he had given no permission to any one else to do so. Indeed, he had definitely refused the request of Leighton and others his former pupils, when they applied to him for the purpose, and in consequence of which and the resultant injury to themselves, as they alleged but failed to prove, that his refusal entailed, they opposed Baxter's application to the Privy Council for an extension of the time of his monopoly.

Not only did Baxter previous to 1849 refuse to grant licenses, but even after then in cases where he granted licenses, he strove, by every means in his power, even in the case of his son, to prevent from being known many of the secrets that experience had taught him. But his desire in this respect was not always practicable with men like Leighton, Gregory, Reynolds, Sydney Wright and others, who had spent years in his workshops, and who had there not only exercised their observation to pick up, but had actually been taught by Baxter the art of his patent oil-colour printing, and had either set up in business for themselves or gone into the employment of other printers.

The renewal of the patent was for five years only, and such a period would be none too much for any one to become thoroughly acquainted with the process and to establish a trade in the prints. But it is true anyone after the expiry of the five years could continue to work it without renewing the license, and anyone else then would be at liberty to do so who could, without any license at all. Strictly, therefore, it is only to those who during 1849-54 actually did take up a license that the word " licensee " can be properly applied. Those who possessed a license would, presumably, receive from the inventor those instructions which on his stamped mounts and in other places he announced his intention to give, and although he purported to charge extra for them and never at any time, as before stated, told more than he could help, it is obvious that no one would pay for a license unless he was given such instruction; or at least unless some part of Baxter's knowledge was imparted to him in some other way.

No pupil of Baxter ever seems to have taken up a license.

The methods of any who worked in his manner after the expiry of the patent may have been by his process, or something like it, as their knowledge or fancy dictated. That it was a valuable asset to possess his secrets may be gathered from the letter of Devereux Brothers, set out on page 126, even though unaccompanied by a license. It is quite likely that there were comparatively few beyond the six mentioned who actually became licensees, and that the works of these six are in all essentials " Baxter process prints," though in merit they do not possess the qualities of those of the master.

Not one of the licensees, except Le Blond, printed from the Baxter plates and blocks. This firm, who may be considered the best of all the licensees, published, as well as their own beautiful prints, the well-known " Le Blond Baxters." Le Blond's work we have set forth fully in the *Le Blond Book*, 1920, and in that volume we have described also the publications and characteristics of the other licensees, and how to distinguish their prints from each other. The story is too long to go into here, but it is of great interest.

Leighton stands on a somewhat different footing. It is certain he produced most excellent work by the Baxter or some very similar process.

As to Gregory, Collins, and Reynolds. In the year 1843, Baxter, as we know, left his premises at 3, Charterhouse Square, and some pupils of his, whose apprenticeship had expired about that time, started business under the name of Gregory, Collins, and Reynolds, and ultimately, for a time at least, took over his old workshops at Charterhouse Square. We find a few illustrations in colours by them in books, but apparently they are all from wood blocks pure and simple, without a plate, and similar to those prints of Baxter before his patent, and which could be produced by anyone who had the requisite skill without infringing Baxter's legal position under his patent. In 1849 Mr. Reynolds, as stated on page 90, entered Minton's well-known pottery works, at Stoke-upon-Trent, and Gregory went to Kronheim and Co., and the firm dissolved, and the before-mentioned George Cargill Leighton then acquired the business. In 1849, as before stated, he opposed Baxter's application to

the Privy Council. In doing so he made a mortal enemy of his old master and presumably never applied to him for a license, and probably would not have obtained it if he had. But in 1851 we find him publishing in the *Art Journal* a print in colours, and the editor in a descriptive article explains to the effect we state on page 110. Leighton dare not infringe the patent, especially after what had happened at the trial, and was considerably handicapped by the necessity for not doing so; and it was this no doubt that, as the editor states, forced him " to work in the dark as it were," and so that " he could not see what he was producing until all was finished." Whether he continued this inconvenient method after the expiry of Baxter's patent, and whether his process remained the " exact reverse " of that of Baxter, or became the same, or very nearly so, we must leave the experts to decide; but we are quite prepared to believe that, as soon as possible, it was entirely on the Baxter lines. In any event, Leighton was a fine printer. An inspection of " The Hawking Party," the print he produced in the *Art Journal* of 1851, discloses the fact that apparently no plate is used; but it is equally clear that in his work after 1854, a plate did form part of his method.

No one ever seems to have made any commercial profit out of the publication of Baxter prints from his plates. To every one who had them it spelled disaster. Their creator became bankrupt, Vincent Brooks' venture yielded no profit, nor did that of Le Blond, or Möckler; and George Baxter, jun., soon gave it up, as he said, " I found that the steel plates were far too expensive for the present low price of work."

As time goes on all the prints by the licensees, when in good condition, and especially when on stamped mounts, will, in our view, be more sought after, and in consequence will be more rare. At the Exhibition in London in 1923 they made " a brave show."

CHAPTER VII

Useful Hints and Advice to the Collector

The purest and most thoughtful minds are those which love colour the most.—" Stones of Venice."

Ruskin.

The collector must not imagine a fine collection of the beautiful colour prints of George Baxter can be gathered together in a week or two. He will find it necessary to devote considerable patience, care, time, and attention to this interesting and pleasant occupation so fully described by our friend the old collector in Chapter I. Were it otherwise, indeed, half the charm would be gone. Again and again he will find that when he thinks he has found an excellent specimen chance will soon after throw a better in his way. He must not, either, be disappointed when, after considerable labour he has obtained a good and representative assortment, if some fellow collector invites him to see his collection and he finds it better than his own. Time, patience and perseverance are absolutely essential.

For specimens in fine condition or on original lettered or sealed or stamped mounts in a really good state he will find keen competition; but he should set his face against buying bad examples, which in their dilapidated or faded condition can do no credit to their producer or to the collector who owns them.

The print that is common to-day may soon become rare, and constant watchfulness and promptness in accepting the opportunity whilst it is open are necessary; for there is no doubt whatever that good prints

are daily getting more and more difficult to obtain. The various fluctuations in rarity are very curious and more or less unaccountable. It should be borne in mind that the first outlay is the greatest. When once a specimen has been obtained and later a better one is found, the first one—unless it is really a bad specimen—can be readily sold, and the difference in price ought not to be much, if anything, as although it often happens that a common print becomes rare it is seldom a rare print becomes common.

Having found one of these dainty prints a number of questions await the collector's decision. If this is not a first-rate impression, shall he buy it? He can retain it until he finds a perfect specimen of this subject, and then sell or exchange the inferior example. On the other hand, shall he set his face resolutely against anything lower than the very best? In the present state of the market he will probably choose the better plan if he buys the print and waits for a better—should such a one appear—for he is not likely to lose much by the transaction.

Again, the collector will find frequently an excellent impression, but the owner may ask a price that seems excessive. Shall the collector buy or wait? Well, if the price is not utterly prohibitive he will possibly regret his decision if he does not buy. The author some years ago came across a very fine " Daughter of the Regiment " on stamped mount, and thinking it was 2s. 6d. too dear refused it, and was not able to obtain its equal for some years, and then only at more than three times the former cost. And to-day it is worth a great deal more.

For the convenience of the collector we will set forth the questions he should ask himself when—having found a print that he is convinced is a genuine one in colours from the press of George Baxter—he is deciding whether or not he shall buy it. In considering the matter he must not forget that hardly any two Baxter prints are exactly alike in colour, not even those of the same subject:

(1) Is the print faded or is it in a brilliant state, and has it been under all its blocks?

(2) Is it in any way out of register—that is, has each of the various blocks used in obtaining the complete colour effect been imposed exactly in its right place upon the print, so that none

of the earlier printings can be seen protruding beyond the edges of the later ones, or *vice versa*?

(3) Has it been taken from a worn plate?

(4) Has it, or the mount, been cut, or are both entire?

(5) Is it on its proper mount and in every respect as it was issued?

(6) Has it, or the mount, been cleaned?

(7) If it is an illustration from a book or sheet of music is the sheet complete?

(8) Is it in all respects undamaged and free from any touching by hand?

(9) Last, but by no means least, is it genuine?

CONSIDERATIONS OF GENUINENESS.

It is regrettable, but there are at this time (as there are of most other colour printers of note) numerous forged Baxter prints, seals, and mounts on the market. We deal with these, however, later on.

Baxter's Signature a Test.

If the print or tint is one that Baxter signed—that is, if it is one in which he engraved his name or other lettering in the body of the picture—and this particular print does not bear the signature and other lettering exactly as in this volume are set out under its heading in the catalogue it ought to do, then subject to anything that may be there stated (there are a few exceptions like "Italy," "Ben Nevis," "Dripping Well," "Lovers' Seat," "Passion Flowers, Roses, Etc.," and "Prince of Wales at 17")—the print should be discarded, as it is not a genuine Baxter print. On the other hand, if a print is obtained which according to this volume should not be signed and the print is signed, it should be also rejected, as either it or the apparent signature or both are forgeries.

The particular reasons why and when Baxter signed his prints are fully dealt with in Chapter 4, Part 2. As stated in that chapter, the collector—except in the one case of "The Opening of Parliament"—must not expect to find any signed prints before 1848.

On very rare occasions a print that should be signed is found without a signature. This should be submitted to an expert. The question of the stamps and seals is dealt with in Chapter 4, Part 3.

From the species of letterings and seals used the collector may

often gather the approximate dates of prints and indeed in some cases detect forgeries, but it must be remembered that a print on a stamped mount may have been produced long before the date the seal leads one to suppose. A print produced, say, early in 1850, would be in the first instance on a mount with a coloured seal; but if it proved a favourite it would be reprinted from time to time and placed on a mount with one of the embossed seals then in use. If, however, a print on a red seal mount is seen, the collector will know it would be first produced as early as 1850.

The addresses are:—

(1) Blackfriars Road.—No prints are known to exist bearing this address.

(2) Distaff Lane.—Prints with this address are extremely rare. There are none in colour and none on mounts.

(3) 29, King Square.—Baxter was here from about 1828 to 23rd March, 1835, and there are no prints on mounts.

(4) 3, Charterhouse Square.—He was here from 23rd March, 1835, to 27th March, 1844. There are prints on lettered but none on sealed or stamped mounts.

(5) 11, Northampton Square.—He was here from 27th March, 1844, to the autumn of 1851, when he took over No. 12, Northampton Square as well. There are prints on lettered, sealed, and stamped mounts.

(6) 11 and 12, Northampton Square.—From autumn of 1851 to the end. There are prints on sealed mounts.

(7) 12, Northampton Square.—In 1860 he gave up No. 11, Northampton Square. There may be autographed prints, *i.e.*, he autographed the mount. There are no seals with the address 12, Northampton Square, but there are labels on the back of his republication issue in 1864 with this address, and there are many prints without any autograph, seal, or label.

Le Blond's Issue and Erasure of Baxter's Signature.

Vincent Brooks, when he made the arrangement to republish Baxter's prints, erased no signatures, left the other letterings, and printed from the plates and blocks he took over exactly as they were left by Baxter. Le Blond, on the other hand, expunged all Baxter's

signatures and published them as Le Blond prints, and they often bear his signature, but not that of Baxter.

Neither used Baxter's mounts but only a label on the back of their plain mounts. Vincent Brooks labels are extremely scarce.

Subject to the rare exceptions already stated, the supreme test of the genuineness of what should be a signed Baxter print is the presence or absence of the signature. If there is no signature and there ought to be one, it must be assumed to be a Le Blond print from Baxter's plate. But the size of the print should be carefully noted. Le Blond's signature is often cut off the print, which thus becomes slightly smaller.

Le Blond Baxter Prints.

These are the prints which Le Blond printed from Baxter's plates and blocks after Baxter's death, and are of two varieties.

There is the finished print on mount, but it has no stamp or seal, only the Le Blond blue label on the back of the mount giving the name of the subject, the names of Le Blond and Co. as printers, and the serial number of the print. The print as a rule bears on its face the engraved signature of Le Blond and Co., and generally has the name of Elliot and Co., Boston, U.S., joined to it. These prints are very rare.

There is another print unmounted and unsigned, sometimes because unfinished, at others because the Le Blond signature (which is very low down on the print as a rule) has been cut off subsequently; many of these prints are dreadful things and not worth having. They were part of Le Blond's stock and put on the market. But, of course, at times finished and signed but unmounted prints are found; and at other times an uncut Le Blond print from Baxter's plate and bearing Le Blond's signature on its body but Baxter's lettering in the plate margin may be secured. This lettering, when the print was mounted, was cut off, but it forms part of the plate, and therefore, not having been obliterated, appears in all impressions from it. However, the collector must not think it is a Baxter print because it bears Baxter's plate lettering. In the print of "Little Red Riding Hood" and "The Third Day," Le Blond's signature is so high up on the print that it cannot be cut off, but it can be, and often is, printed over or otherwise hidden.

Internal Evidence.

Where the print is not from one of Baxter's signed plates a greater

difficulty arises, as its genuineness cannot be tested from the signature. Prints of Baxter's printing have a deeper and richer tone than those of Le Blond because printed with better ink, and perhaps with more blocks. Baxter's colours are more brilliant and his register more perfect. His surfaces are generally very beautiful and much more refined, and his flesh tints more delicate. Baxter paid attention to every detail. He always coloured the eyes, lips, and cheeks of his characters. Le Blond often omitted these, or some of them. Baxter, too, used better paper.

In our Catalogue, beginning on page 250, we have endeavoured under the proper heading to give the collector more precise instruction on these points in each case. There are only about thirty of Baxter's unsigned plates from which Le Blond printed, so the difficulty is reduced; indeed, only a few of these present any real perplexity after a little practice. The most difficult at first are "The Reconciliation," "Slaves," "It is Finished," "The Ninth Hour," "The Fruit Pieces," "The Fruit Girl of the Alps," the large "Summer" and "Winter," "Descent from the Cross," and one or two of the small portraits. Le Blond was not as careful as Baxter to use all the blocks; indeed some were lost or damaged when he bought them. Le Blond, too, never attained that beautiful glossiness of hue that Baxter's later prints possessed. If the print bears Le Blond's signature it speaks for itself.

The Baxterotypes.

None of these were printed by Baxter in colours. The Raphael Cartoons and "Infant Samuel" often seen in this way are by other printers.

Chromolithographs

"Hollyhocks," "Gardener's Shed," and "Lucerne," although printed by Le Blond from Baxter's plates, were also sometimes for cheapness produced by him as chromolithographs, but never by Baxter. These chromolithographs never bear any signature. The collector will not have much difficulty in deciding which is the print from the plate and which the chromolithograph, even if the plate print does not bear Baxter's or Le Blond's signature.

Sepia Prints.

These are Baxterotypes, to all intents and purposes, except that

they are not on Baxter mounts and are nowhere called by Baxter "Baxterotypes." At some time in his career Baxter printed in this colour from a good many of his plates, and the prints might be mistaken for first pulls, except that they have that fine bloom which his later prints in colour possess and which they would not have if they were only first pulls from the plates. We deal with these more fully on page 409. *Baxter Republication Prints.* (See Chapter V.)

For three years or more after his retirement in 1860, Baxter tried to sell the immense stock of prints he had on hand, both at his sale in that year in London by Messrs. Southgate and Barrett, and by himself and his agents in the provinces. In 1864 he tried again to sell his plates and business, this time on his own premises, No. 12, Northampton Square, through Mr. Bean; but again failed. Then he issued a circular announcing that not having found a purchaser he had, at the wish of the trade, recommenced business and had republished his subjects at a low price to insure an immense sale, and would continue the business until he had disposed of his plant, which had cost upwards of £50,000. Thus came about the Baxter re-issue.

A list of the prints thus included in this issue will be found in the appendix, and it will be seen that the prices were nearly half what they were in the original issue. They were never on stamped mounts, but had on the back of the plain mount the following indication:—

"All pictures this size republished with narrow margin 9d., with large margin 1s.

"The entire series of these highly popular pictures are now in process of republishing by George Baxter, the Inventor and Patentee, 12, Northampton Square, London, E.C."

We have given only one of the labels, but the prices varied according to the size of the pictures. "The Dogs of St. Bernard" and "Parting Look" were 10s. 6d. for narrow margin; with large margin 15s.; or with his autograph £2 2s. each.

It must be borne in mind that this re-issue did not last a great while, as in the following January Baxter became bankrupt. The Vincent Brooks and Vincent Brooks, Day and Son re-issues (to be presently mentioned) and the issue by Le Blond in 1868 were of a limited number of Baxter's prints only, and many fine plates were never again printed

from after the original issue. We deal with this very fully in Chapter V., and mention it now merely to warn collectors that, although Le Blond's prints from Baxter's signed plates can be distinguished, the productions by Baxter in his 1864 issue and by Vincent Brooks and Vincent Brooks, Day and Son cannot be with any certainty if the label is missing. We make no effort to do so in this book, believing it to be impracticable; and even if possible it would be too complex to interest the average collector or anyone other than the ultra-expert. Further than that, it is so seldom that a print of this issue can be seen with a label that one feels sure very few were issued, and comes to the conclusion that it is hardly worth the time and trouble to attempt to ascertain any particular features by which they can be identified.

Vincent Brooks' Republication Prints. (See Chapter V.)

Some time after Baxter became bankrupt he sold many of the plates included in his republication issue to Vincent Brooks; but some of them he must have disposed of elsewhere, for Vincent Brooks never possessed "The Parting Look," "Dogs of St. Bernard," "Flora," the large "Queen," and other fine plates. It is generally supposed Baxter assisted in the production—his son certainly did—which was from his plates just as he had left them with his signatures and letterings untouched, and they were sold as a republication of Baxter's prints at prices cheaper even than Baxter's own republication prices. Very rarely a label is seen on the back indicating they were printed by Vincent Brooks—indeed, only a few are recorded up to this date—and the issue was never on any form of stamped mounts. These prints are, as far as is known, quite excellent, and cannot be differentiated from either Baxter's original or his republication issues; but the issue was undoubtedly very small, and beyond this nothing more is known of it at present.

Vincent Brooks, Day and Son Republication Prints. (See Chapter V.)

Vincent Brooks went into partnership with Day and Son as from March 25th, 1867. Baxter having died in the previous January, a revised republication list was made out excluding several plates which were included in the Vincent Brooks list. If little is known of the republication issue of Vincent Brooks, still less is known of this; and

practically nothing can be related of it except that it must have been remarkably small.

Posthumous Plates.

There are a few prints in Bartolozzi red or in brown or other monochrome that can be disregarded for any collection of genuine Baxter prints as they were printed long after Baxter's death. They are called "The Moorish Bride," "The Trysting Place," "The Little Gardeners" (large round size), "Going to Church," and a few others, including a print in brown from the plate of the Beauchamp Chapel, Warwick. They, or some of them, are sometimes called "from posthumous plates." From these plates, except the last, Baxter never printed in colours or, we believe, at all. It is just possible they are plates he had prepared, intending to cut blocks for them, but even this in some cases is open to doubt. The above-mentioned, or some of them, bear what has been often supposed to be Baxter lettering; but this is wholly wrong.

Frauds and Forgeries.

Numerous ways of deceit are adopted. Often a Le Blond print, or even a forged print, or, indeed, sometimes a print in chromolithograph —nothing at all like anything Baxter ever produced—is placed on a genuine or false Baxter mount. Sometimes prints are touched up or wholly coloured by hand, and these may too be on genuine or forged mounts. In case of doubt of hand-colouring, a clean handkerchief moistened and rubbed on will often disclose the truth as the colour comes off, but not always. Or a magnifying glass will show places where the colouring has not been truly done. Mr. Möckler produced his book of prints in sepia from some of Baxter's and Le Blond's plates on thick paper, and these are occasionally found, as well as sometimes genuine first pulls, hand-coloured. Here also a little moisture applied often discloses this fraud. Occasionally, too, licensee work is innocently—or otherwise—palmed off on the unwary on the statement that it is "like Baxter work," or "by Baxter's licensees," or "from Baxter's plate."

Many prints also bear a supposed signature and date which is often as follows: "Published Oct. 7, 1854, by G. Baxter, Proprietor and Patentee, London." This is the date of "The Belle of the Village"

print, and no other print should bear it. It has been superimposed by a rubber stamp and there are other dates used. We cannot too much impress upon collectors the necessity of seeing that all signatures and dates accord exactly with those given in our Catalogue. There are prints of "So Nasty!" "See-Saw," "Returning from Prayer," and others which have been very cleverly forged as to the signatures, as the actual wordings are correct; and have been engraved on to Le Blond prints.

It is necessary to remember that one of Baxter's embossed seals is in existence somewhere; indeed it is possible others have been made. The collector should always see that the name of the subject or label is below the embossed seal on the mount as well as the seal. Baxter never used an embossed seal that did not bear such a label. Especially be careful of the mounts of "Parting Look." Someone has, or had, a stamp, "Baxter's patent oil printing, 11, Northampton Square," but inasmuch as it is used on some prints of the Beauchamp Chapel, which was produced by Baxter from Charterhouse Square, the fraud is obvious. Many forged mounts bear a yellow look and are made of coarse cardboard, nothing like anything Baxter ever sent out. The prints on them are generally by the three-colour process.

A favourite trick is to put them in old frames and say they have been in the frames fifty years or more and came from an old house. The collector should be careful of buying prints in frames. There are also certain foreign-looking productions, obviously photographic in part and somewhat resembling picture postcards, which are at times seen with "Baxter" embossed underneath.

The majority of the forgeries on the market at the present time are by the three-colour process. Those on the yellow forged mounts are wretched productions; the colours are contemptible and can be detected at once by anyone knowing Baxter's beautiful tones and shades of colour, or by anyone knowing anything of paper, or by anyone who can detect the screen used in three-colour work.

But some very skilful forgeries not produced by the three-colour process are being passed off. Included amongst them are "Boy Throwing Stones at Ducks," "Girls Outside the Gates of a Mansion," and "Madeira." These are so well done that it is always advisable, as

they are expensive prints, that they should be submitted to some expert. We have even seen prints from some of the author's books cut out and sold as genuine.

At the Baxter Exhibition in 1921 was "The Launch of the *Trafalgar*" on stamped mount. Now, firstly, the original print never was on a stamped mount; secondly, the print in question was of a totally different size from the real one; and thirdly, it was in fact nothing more than the black and white illustration of the subject contained in *George Baxter, Colour Printer,* cut out and coloured by hand and stuck on a wholly fictitious mount.

Sometimes the star is fraudulently added to the "Descent from the Cross" and sold as the rarer variety.

Probably the most dangerous of all the forgeries is when a false Baxter signature is engraved upon a genuine unsigned Le Blond print and then put upon a genuine Baxter mount. Hand-colourings of the large "First Impressions," "Parting Look," and a few others too have recently been brought to a fine art, and when the colours are mixed with gum or other similar material it is not easy to disturb them with moisture.

Collection and Classification.

The collector should decide at the outset whether he will be satisfied with the complete prints, that number about 400, or whether he will seek to possess other states of each print and to acquire them also on the music when so used, and on a mount as well as book illustration when published in both ways. If he decides in favour of the more heroic view of his hobby he may look forward to a search that will extend over years and that will not cease until many hundreds of prints have been acquired. In this case, however, he would be rewarded for his diligence by the pleasure he would feel as the owner of a collection so unique and valuable; and if he would go further and increase his knowledge as he traced stage by stage the development of a most fascinating art, he could also obtain a collection of Baxter's work in black and white as well, including his lithographs, his woodcuts, his aquatints, mezzotints, stipple and line work. We know of only one such collection, and its interest as the life-work of this interesting man is very great. Some prints that at first appear identical are found on closer acquaintance to be different;

in fact, hardly any two Baxter prints are the same, as the tone or depth of colour differs if nothing else, these differences being caused largely by the different shades of the first pull from the plate. Sometimes genuine prints bear different dates, but this only occurs in a few cases.

Tints.

These are prints that range from the " first pull " from the plate and then through all the various stages of colouring from the blocks to the complete print. Usually the " first pull " has been made in bluish purple, grey, neutral tint, sepia, or other monochrome, and the impressions are only such as any printer could secure if he had the plate. Though not valuable as colour prints, tints reveal (if genuine) the varying stages that lead to the perfect print, and in many cases the first pulls are most excellent as engravings. Furthermore, they indicate the various tints used for the purpose. Tints or first pulls of some prints are very rare, especially of the early ones. First pulls also show how Baxter engraved his plates, often using several kinds of engraving or etching on one plate.

For the signed first pulls and tints the same considerations as to genuineness prevail as with the finished prints. If the tint bears Baxter's signature, then it may be considered a genuine Baxter pull or tint.

As regards Baxter's unsigned plates, it is generally impossible in our present state of knowledge, to tell a first pull or tint printed by Le Blond from one printed by Baxter, though even at this stage Baxter generally obtained greater softness and refinement, and used better paper. In some cases the difference is obvious.

Uncut Prints.

In this class we have prints as they came from the press before they have been trimmed. They may be in any condition as regards colour and finish, but are always interesting as showing the impression from the whole plate with all its lettering (if any), the plate holes, and whether or not other prints were on the same plate. In several cases they show that the plate was broken and mended. The fact of the plate afterwards becoming unusable may account for there being two varieties of prints only slightly differing, as in the case of the portrait of the Duke of Wellington and others.

Complete uncut prints are rare, and are often very fine specimens, as they are not so likely to have been exposed to the light.

Prints on Music.

The front sheet of the music should be entire, and it is better if the music is complete. Every print on music has at least two different letterings, but they are always in gold letters under the print.

Prints as Book Illustrations.

The prints from books should have the whole page, and be with all the lettering. Some prefer the prints in the book complete. In that case they cannot be placed in a collection in portfolios; but it is a species of vandalism to tear the illustration out of a valuable book—though really it can be done in such a way that it can be replaced.

Many of the small landscapes were published, sometimes in pocket-books and sometimes on blue line or stamped mounts.

The lettering to the pocket-book illustrations is usually engraved under the print, being part of the plate; but in some of them Baxter used no engraved lettering on the plate. In those cases the lettering under the prints when in the pocket-books is in type.

The lettering in these pocket-book illustrations often gives the name of the subject, the artist from whose work the picture is taken, and Baxter's name and address. A few, when used for pocket-books, are cut smaller.

Baxter's Mounts.

These are dealt with in Chapter 4, Part 3. We will just recapitulate a few facts.

The print of "The Departure of the *Camden*" is the first print on a lettered mount. The lettered mounts ended with the "Pomare" and "Pritchard" prints in 1845.

The blue line prints began about 1846 and ended in 1849.

The red seal mounts began in 1849-50 and ended in 1851.

The embossed seal mounts began in 1851 and continued to the end.

It should be borne in mind that some of Baxter's pocket-book prints never were on red seal or stamped mounts, and that when on mounts at all they are blue line mounts. The following are among the number, and probably constitute all: Small "Bride" (No. 146), small "Con-

chologists " (No. 148), small " Paul and Virginia " (No. 150), small " Tarantella " (No. 152), small " Chalees Satoon " (No. 154), small " Indian Settlement " (No. 156), " Claremont " (No. 284), " Dovedale " (No. 287), " Duke of Buccleuch's Residence " (No. 296), " Ilkley " (No. 309), " Nuremberg " (No. 337), " The Andalusians " (No. 341), " Madeira " (No. 345), " Temples of Philœ " (No. 347).

Other prints, too, will never be found on red seal or stamped mounts, such as " Prince Consort on Balcony " (blue breeches) (No. 204), " Italy " (No. 327), large " First Impressions " (No. 159), De La Rue's " Queen " (No. 206), " Queen on Daïs " (No. 207), and " Prince of Wales at 17 " (No. 212). " The Launch of the *Trafalgar* " (No. 132) on a lettered mount has yet to be discovered. Some others, too, are exceedingly rare on Baxter mounts, but these will be found in the catalogue under their headings.

As previously stated, after his first buff-coloured mounts with coloured seal, Baxter generally used white cardboard mounts, and the seal is generally in the bottom centre and embossed. In some of the small landscapes, however, an embossed seal on the bottom left is used. Some of his prints have gold borders around the mount, but the pocket-book prints never have.

Occasionally Baxter used a perforated mount and at other times an ormolu over-mount. These latter are very tasteful, and tarnish very little. They often have oval openings. Prints of " Williams," " Moffat," and " Knibb," and " The Coronation " and " Opening of Parliament " are sometimes on stretcher mounts.

Baxter Frames.

The " Coronation," " Opening of Parliament," and large " Queen " are occasionally found in contemporary frames. They are very handsome when in good condition, and are often surmounted with a crown or the Royal Arms. The prints of " Williams at Tanna " and " Massacre at Erromanga " often have medallions at the bottom of their frames giving a description of the prints.

How to Arrange Baxter Prints.

No Baxter prints should be much exposed to a strong light, as like most colours they fade. The best way to keep a collection is to follow the example of those who arranged the one in the British Museum (but

with a better classification), and mount the prints (with the corners of envelopes) on large sheets of brown or cartridge paper, but to place sheets of tissue paper between to prevent friction and any possibility of the colours adhering to the sheet above. Some prefer the whole sheet, others prefer to fold the mounting sheet bookwise as taking a smaller portfolio; but in the latter case some of the very large prints could not be included. Either method enables new or other prints to be inserted with the minimum of labour and risk; and fresh sheets can always be inserted as space may require.

It is better to classify them in the order given in this book rather than in order of date. Care should be taken to keep them in a dry place, and they should be frequently inspected to see they are not getting stained or foxed. Insects, rats, mice, cats, and dogs may soon injure a collection.

Dealers.

These should be men who not only can be relied on for integrity, but for knowledge. Taken as a whole they are, in our experience, honest, and do not knowingly sell a spurious article, and when a fraud is sold it is more often from want of knowledge than want of fair dealing. But, unfortunately, there are those who do know and deliberately sell, and in some cases make, an article they know is spurious.

Sundry Baxter Articles.

Baxter's complete needle-boxes, baskets, and other articles decorated with his prints, pocket-books, handkerchief cases, notepaper packets, and headed notepaper sometimes come into the market, and are eagerly purchased. The jewellers of Birmingham of those days used Baxter's miniatures and portraits on such items as fruit, flower, and cake dishes; the needle manufacturers used them for their needle-boxes, and the stationers used them for handkerchief and other boxes, letter paper, &c.

Photographs.

Baxter's series of these are interesting, but of no supreme merit. They are on cardboard mounts, with an adhesive label in the right-hand corner giving his name and address. None are in colours.

Lithographs and Woodcuts.

Baxter's lithographs are early work, and as interesting as they are

rare, but none are in colours. Some of his woodcuts are very fine, others are inferior. Some bear his name, but many do not.

Cleaning Prints.

Sometimes, owing to its being foxed, or for other reasons, it is desirable to have a print or mount cleaned. This is a matter that requires great care and experience to do it properly; the operation does not consist of putting a quantity of lime on to them, which often ruins both mount and print, and makes them look much worse than they were before. It is not expensive to have an expert do it, and in many cases the outlay is well repaid.

Sometimes Baxter's early prints have oxidised so badly that they can hardly be deciphered. This can easily be remedied.

Prints in Black.

" The Coronation," " Opening of Parliament," " Parting Look," and large " Queen " are often found in black. Baxter, we know, extensively printed " Williams " and " Moffat " in this way, but it is not clear how far he so printed the above-named larger prints, or even whether he so printed some of them at all. No print of " The Coronation " and " Opening of Parliament " in black is printed by Baxter unless it has or has had the following lettering: " Designed, Engraved, Printed, & Published by the Proprietor, George Baxter, Patentee of Oil Colour Printing, 3, Charterhouse Square, London, on the 1st of October, 1841." Graves and others produced some prints in black after Baxter's death.

CHAPTER VIII

Explanation of the Catalogue

The ensuing Catalogue is, we believe, complete; it includes a list of all prints produced by Baxter in colours, and all books, music, and pocket-books he illustrated in colours (with, perhaps, a very few omissions as to pocket-books), and with such information as to each and all of them as is available up to date. A few uncoloured prints may be mentioned, but the Catalogue does not purport to include lithographs, woodcuts, or any other prints by Baxter except those in colours.

The Catalogue we have divided into chapters, and each chapter has reference to the work of some well-defined period or class of subject. It is thought this arrangement will prove more interesting than the one that would result if we were merely to make a list of prints alphabetically or chronologically. It is also more satisfactory for those who desire to arrange collections of prints; and as we have adopted this method in our *Picture Printer* and other previous books, it would be very inconvenient now to change it, or to use other numbers for prints, books, or music which are now so widely known by the numbers given here.

The prices given in the Supplement are not auction prices, nor fancy prices, but are—after consideration of many matters—approximately those a collector at this date wishful to buy by private treaty should give to a vendor. It is obviously a very difficult matter, this question of prices. It is quite possible, if a buyer declines to buy a particular print from a seller, thinking he will get it cheaper at auction, that he will find exactly the reverse is the case. The print of "Butterflies" is an instance. No print of it, when the *Baxter Book*, 1919, was printed, had come up for auction, and we valued it at £50. On the 29th day of October, however, when two copies were offered at the same sale, one fetched

57 guineas and the other 88 guineas. At the present time the difficulty is to get prints in good state at all. It may well happen that at a sale there is more competition than a seller by private treaty may be able to create, and so the bids are higher. In the matter of prices we have done our best to study both dealer and collector. In fixing the values we have assumed that the print is unfaded, clean, of good register, and in all respects in fine but not always in " mint " condition. It is also assumed, in the case of a book illustration, that it has its page and lettering complete; and when on music that the front sheet at least, if not the whole music, is entire.

It must be remembered that the market fluctuates. The tendency has been upwards continuously now for some time, with a slight set-back now and then. Many prints are going abroad, and the number of collectors, both here and overseas, is increasing, so that prints are getting scarcer and scarcer. Occasionally, however, when high figures are reached, it induces many owners to sell, and a great many come on the market; but when that supply is exhausted scarcity prevails. No attempt has been made to give the prices in any other state than that of fine prints; but it must never be forgotten that " state " regulates the value. In most cases first pulls from the plates and tints may be taken at one-third the value of an unmounted fully-coloured print. The late Mr. J. H. Slater made a very wise remark, which we endorse. He said: " We cannot say that any print has a fixed and definite value to individuals. All we can say is that it has a reasonable and flexible value to the world at large."

Where the correct title of the print and the date of publication are known they are given, but in some cases, like " Love's Letter-box " and " So Nasty," Baxter uses alternative titles, such as " The Lovers' Letter-box " in the one case, and " I don't like it " in the other. But this is generally stated.

In every case in which the information is available the Catalogue differentiates between original designs and prints copied from pictures; and in the case of copies of pictures the name of the artist is, when possible, given.

Where the print is not signed, *i.e.*, lettered, *in the body of the picture,* it is stated at the foot of the description that it is " unsigned."

Where it is lettered in the body of the print it is stated in the same place to be " signed," and the details of the signature are set forth in the description.

In all cases where definitely known the plate letterings as well as the signatures are stated, as also the other prints on the same plate.

A short description of each print, as well as the historical and other details, and any incidental information of interest, are given, so that collectors may be able not only to identify the examples found, but also to understand and more fully enjoy the subject represented.

A description of the Le Blond print of the same subject has been appended in all the cases where it is well established Le Blond printed from Baxter's plate *and in which the Baxter print is unsigned,* so that collectors may be able to distinguish the one from the other. But where the Baxter print is signed few details are given, as the absence of the Baxter signature is alone sufficient to indicate it is not a Baxter print. Where nothing is stated, it may be assumed that Le Blond did not reproduce the print.

No attempt has been made to distinguish between Baxter's original publication and his 1864 re-issue, or between Baxter's original publication and his re-issue and Vincent Brooks or Vincent Brooks, Day & Son's re-publication. This would be impossible, or, if possible, too complicated to attempt.

The dimensions given are as near as possible accurate, but as the prints are not always cut for their mounts precisely the same size, no fractions of an inch less than eighths have anywhere been attempted. In many cases the number of blocks used in the production of the complete print is given.

Where original published prices are given they are taken, in the case of the Missionary period prints, from contemporary documents, and in the case of the later prints from one or other of the lists given in the Appendix, or from other authentic sources.

The Baxter number over the description of any print is the serial number Baxter gave to that print, which he began about 1851. Our Catalogue, as before stated, is complete as regards every known print and variety of print at this date, and it is now hardly likely others will be discovered. If, however, the contrary should be the case, it is most

likely they will be prints produced as book illustrations during the early period. It is improbable that any new ones will be discovered on stamped or even lettered mounts.

The dates of production—or possibly it is more accurate to say, of publication—are accurate in our Catalogue for the early and Missionary prints. Those of the later ones are more difficult to fix, except where Baxter has recorded them for us on the prints or elsewhere. Even then, in some cases, like "Copper, your Honour?" "Day Before Marriage," "Crystal Palace and Gardens," and others, he gives more than one date.

The following abbreviations are used in the Supplement:—

C.—Comparatively common.

MR.—Moderately rare.

R.—Rare.

VR.—Very rare.

THIS PRINT IS SIGNED.—That Baxter's plate was lettered or "signed" in the body of the plate from which the print was taken.

THIS PRINT IS UNSIGNED.—That it was not signed or lettered in the body.

ON MOUNT.—That the print was produced by Baxter on a mount, and on which (as regards the Missionary period prints) is his engraved or printed description. As regards the later prints, it is to be understood that the mount bears his coloured or embossed seal giving, as a rule, his name and address and the title of the print. This mount is usually known as "a Baxter mount."

BLUE LINE MOUNT.—That the print is on stiff buff paper with a blue line around the print, this being the method in which Baxter issued many of his prints before the advent of his sealed and stamped mount.

SEALED OR STAMPED MOUNT.—The method adopted by Baxter after the blue line period when he used a stamp or seal for his mounts.

LETTERED MOUNT.—The method adopted by Baxter during the Missionary period—and before the advent of the stamp or seal—by engraving or printing the description on the mount.

MUSIC.—That the print formed an illustration to the front sheet of

music. Music No. means that the music will be found under that No. in our list of music.

Books.—That the print was an illustration to a book. Books No. means that the book will be found under that number in our list of books.

Pocket-Books.—That the print was an illustration to a pocket-book. Pocket-Books No. means that the pocket-book will be found under that number in our list of pocket-books.

Baxter's Number.—The number over the description of the print, and which is the serial number Baxter gave to that print.

Southgate & Barrett Catalogue.—The catalogue prepared by these auctioneers in May, 1860, when they endeavoured to sell Baxter's plates and prints after his retirement. (See page 188.)

Baxter Republication Issue.—Means the issue Baxter made of the prints set out in the list in the Appendix in 1864, when he began business again.

Vincent Brooks' Republication.—Means the issue Vincent Brooks made of a certain amount of Baxter's prints when he bought the plates, about 1866.

Vincent Brooks, Day & Son's Republication.—The issue made by this firm after Baxter's death. Vincent Brooks and Day & Son amalgamated, and started business in March, 1867.

Le Blond Republication.—The issue made by Le Blond when he bought the plates in 1868 from Vincent Brooks, Day & Son.

Collectors and others are again warned to follow exactly the descriptions here given. If a print is produced and is signed, and this book says it should be unsigned, or if one is produced unsigned and this book says it should be signed, both should be rejected.

Be careful also of sizes, and the exact date and words of the signatures. In this book is given every information up to date relating to Baxter and his work, except the prices and rarity, which fluctuate so much that frequent editions may be necessary. This would not be practicable in the case of a large volume.

Supplement.

In this prices are given of all prints in a conveniently portable volume for the pocket. In addition, some information is added stating

whether or not each print is a signed print, whether it is comparatively common, moderately rare, rare, or very rare, and other details.

The values given of the prints are of them in every condition, whether it be on gold bordered, stamped, lettered, or blue line mount on music, pocket-book, or book, and prices are given of the principal licensee prints.

CHAPTER IX

Early Prints.

1830-40.

This section of our Catalogue has reference only to the coloured prints published by Baxter in the early period of his career, but it should be noticed that the Missionary subjects belonging to this time have been extracted and placed under their own heading in Chapter X.

No period of Baxter's work is more interesting and meritorious than this, though it may not be the most beautiful. Here we see him, apparently entirely self-taught, emerging from obscurity and by his genius, his perseverance, and his patience creating for himself and that, too, with a rapidity almost incredible, a foremost name in the annals of colour printing. We note with interest the extreme variety of his different styles. At first his doubt and hesitancy upon what lines he should go: first a mere woodcut tinted over in water inks; then the same subject produced in oil inks; then he seeks the aid of an aquatint key plate, helped in places by stipple, the outlines being etched and the colours laid on by blocks, usually made at first of wood, but later of metal or wood, or a combination of the two; but a little later, and in the next chapter, we see the key plate is in mezzotint, or sometimes his plates are composite ones.

Every print in this chapter is a book illustration. We may note how rapid is the advance from "Dippers and Nest" and "Little Grebes and Nest" in 1834, to the *Cabinet of Paintings* in 1837.

In many of the prints the lettering at the foot of the print is in

type, but in some it is engraved. The reason is obvious. Let us take the prints of " Polar Sky " as an instance. The first print was from wood blocks only, and therefore the lettering is in type; but for the two later prints a plate was used for the foundation, and then he utilised the plate to engrave the lettering as involving less labour and producing a better result.

No print in this chapter has at any time been reproduced by any other printer.

At Baxter's Southgate and Barrett auction, in London, after his retirement in 1860, no plate of any kind in this chapter was offered for sale (except of No. 43, " Cleopatra," which Baxter many years later reproduced). The plates, where there were any, or, in other cases, the colour blocks, possibly would belong to the various publishers of the books which they embellished, and their whereabouts, with few exceptions, is now unknown.

A few of the prints in this chapter are original designs. Of some apparently not copied no information is given, but of some others, for instance, " Dippers and Nest," " Little Grebes and Nest," and " A Bird of Spring," they are expressly stated in the books which they embellished to have been copied from nature. Sometimes imitating the old chiaroscuros, the whites in the pictures are separately printed, in consequence of which, and of the other colours being mixed with white, many of the prints have oxidized, and have become blurred and at times almost indecipherable, but their pristine condition can be restored by anyone possessing the requisite knowledge. This oxidation occurs most largely with prints Nos. 6, 7, 9, 12, 13, 14, 15, 20, 21, 22, 23 and 24. The defect was caused by Baxter's then ignorance of the properties of the pigments he used, but he at a later period used others and overcame the difficulty.

In considering the prints in this chapter, the important difference between building up a picture in all its different colours, lights, and shades, by the use of blocks only, as used before the patent, and doing so by first getting a complete print in monochrome, from an engraved plate, and placing thereon the colours from a series of blocks, the method after the patent, should be borne in mind. To thoroughly

appreciate and enjoy the prints in this section, our readers are advised to master our Chapter 2, on " Baxter's Place in the World of Colour Printing."

No colour print is known to have been produced by Baxter from his earliest London addresses, Distaff Lane, or Blackfriars Road. The first thirteen prints of this section are dated from King Square; all the rest are from Charterhouse Square.

It is doubtful if the value and the interest of these early prints as colour prints are as yet sufficiently realised. The later ones are larger, more brilliant in colour, and more popular in subject; but they were produced in far larger numbers than these early ones which are confined to the books they illustrate. At this time Baxter did not realise whither his art would lead him. He then believed it would be confined like that of Bewick before him to volumes, and would always be of a small kind.

Some of them are, however, very rare. The student, in order to estimate them fully, should read attentively our early chapters. He will then better appreciate the difficulty of producing imitations of coloured drawings or of oil paintings by block printing.

Each print, however, should be the subject of careful inspection and study. In No. 9, how did Baxter obtain those effects? The late Mr. F. Vincent Brooks said he could not imagine " unless he put it up the chimney."

It is probable that the uncoloured woodcuts—in many of the books mentioned in this section as having coloured embellishments by Baxter —are also by him. It will be noted that in the undated document in the handwriting of his brother William, set out on page 55, it says: " Being engaged with some embellishments to Mudie's work on British birds, he was induced to attempt the printing of the coloured vignettes." The only embellishments in the book, except Baxter's two coloured ones, are the woodcuts, which are those, we presume, upon which he was engaged. This period must always be important, as it contains within its epoch *The Cabinet of Paintings*. (See page 268.)

Not one of the prints in this chapter was included by Baxter in his republication issue, and none of the plates passed to Vincent Brooks or Le Blond. It is not known what has become of the plates.

CATALOGUE OF EARLY PRINTS

1. Butterflies (see illustration, Plate 7).—One butterfly, with folded wings, rests on a blade of seeding grass; two others, with wings extended, are in flight. The collector is fortunate who possesses a specimen of this most interesting print, which is one of the mysteries, wonders, and stepping-stones of colour printing. We refer our readers to other parts of this volume as to it, and especially to pages 55 and 164, as to its being a link connecting Bewick's work in black and white by wood, with that of Baxter by the same method in colours. It would seem by the lettering that the print may have been designed as a book illustration, but in what, if any, volume it appeared has not yet been discovered. Mr. Holman, of Lewes, has an old blotting-case having on the front a picture of some butterflies, which he thinks was the original from which Baxter worked. This was undoubtedly Baxter's first print in colours (see page 55). The number of blocks employed seems to have been about seven, the first producing the general outline of the subject and stronger shades; and, just as afterwards he used a metal plate for the purpose, he here uses a wood block to form the key or foundation. Colours are then built up by other blocks. The second block presumably supplied the yellow, the third the green, the fourth light brown, the fifth the dark brown, the sixth the red, and the seventh the blue. It was many years before a copy came up for sale by auction, but on October 29th, 1919, two were entered, on December 12th, 1919, another, on March 21st, 1920, another, and on January 29th another, and others have since appeared, but, notwithstanding this, it is not thought any great number was printed. The reader should refer to page 55, and he will see it stated that Baxter "selected for himself a simple subject, that of two butterflies." That may mean that he selected the subject for himself to do as an experiment, and, if that is so, he would not need to print any considerable quantity, as none would be for sale. *The Times* described Print 5 (which see) as "The successful result of an experiment by Mr. Baxter," so this also may be. No print by Baxter in colours after this is known until 1834. Under the print in type in one line is (1) Peacock, (2) Marmoress, (3) White Admirable [*sic*], and below that in one line is "Engraved on Wood and Printed in Colours by G. Baxter, 29, King Square, Goswell Road." As to this lettering see page 172. Whether it is an original design is not known. The ink with which it is printed seems to have no oil in its composition.

SIZE OF PAGE, $11\frac{1}{4} \times 9$. SIZE OF PRINT, $6\frac{1}{2} \times 5\frac{1}{2}$ (about).

Published about 1829-1830.

This print is unsigned.

2. Dippers and Nest (see illustration, Plate 8).—Books, No. 58 (Mudie's *Feathered Tribes, or British Birds*, Vol. 1). A pair of dippers, with their nest, are shewn as a vignette on the title-page. "There is no other British bird that much resembles it in shape, in colour, or in habits. . . . The dipper inhabits more romantic places than those of any other British bird. . . . The dipper is, in fact, a very curious bird." —Mudie. After "Butterflies," this is Baxter's first print. Under the print, in type, in the centre in one line in the first edition, is the above title, and below that in one line is "Engraved on Wood and Printed in Colours by G. Baxter," the same lettering, be it observed, as on "Butterflies," and, like that print, the ink with which it is printed has no oil in its composition. In other parts of this volume, especially page 172, this and the next print, and the volumes in which they appeared, are referred to, and they are of very considerable interest.

2a. The print in the second edition (2a), in 1835, seems to be printed in oil inks, but except the above title it has no lettering. Only the frontispiece is printed in colours, and as a specimen it is not very brilliant, but as a beginning it is very noteworthy. Probably Baxter is responsible for the uncoloured prints in the book (as to which see page 518). This print shows that since "Butterflies" Baxter had made very little advance, and one is led to suppose he had done little in the way of experiment. The print is from wood blocks only, and seems little more than a woodcut coloured. The preface to the book is very interesting (see pages 61 and 172). Like Bewick with his woodcuts, Baxter had for this and No. 3, so it is stated in the volume, no other copy but the birds, which he engraved from nature (see notes on Mudie's books, page 9). *The Athenæum*, of March 22nd, 1834, referred to these prints very much to Baxter's satisfaction. The prints are companions to No. 3 and 3a. Another edition has the lettering slightly different.

SIZE OF PAGE, $7\frac{3}{4} \times 4\frac{3}{4}$. SIZE OF PRINT, $3\frac{1}{4} \times 2\frac{3}{4}$ (about).

Published 1834.

Later Edition, 1835.

These prints are unsigned.

3. Little Grebes and Nest (see illustration, Plate 8).—Books, No. 58 (Mudie's *Feathered Tribes, or British Birds*, Vol. II.). A pair of little grebes, with their nest and eggs, are given as a vignette on the title-page. "The birds inhabit seclusions of lakes and pools, and are often called dabchicks or duckers. When seen they instantly dive or disappear, and make under water for the cover of reeds, where they hide immersed in the water, with bill only above for respiration."—Mudie. Under the print in type in the centre in one line is the above title, but

3a. otherwise the lettering is the same as No. 2, which see for further particulars. The second edition (3a), in 1835, is in oil ink, and has no

lettering except the above title. For size and date of publication see No. 2, to which it is a companion. The print is from blocks only.

These prints are unsigned.

4. Eagle and Vulture.—Books, No. 59 (Mudie's *Natural History of Birds*). The eagle is on a ledge of rock; the vulture is flying above. Under the print in type in the centre in one line is the above title, and below that in the 1834 edition is "Engraved and Printed in Oil Colours by G. Baxter, 29, King Square, from a painting by T. Landseer," in two lines.

4a. In the later edition (4a) the lettering in addition to the title is "Baxter's Oil Colour Printing, 3, Charterhouse Square, from a painting by T. Landseer," in two lines. The print is the vignette on the title-page of the book. Thomas Landseer was a pupil of Haydon (see print No. 105) and brother of Sir Edwin Landseer, whose pictures he largely engraved. All the other illustrations in the book are uncoloured woodcuts, and it is quite likely Baxter engraved them, or some of them, but there is no reference in the book to him or them, but on page 10 it says, "Many of the illustrations are copied directly from nature," and we know, from what is said on page xiii. in Mudie's *Feathered Tribes*, that Baxter was capable of doing this, and did so for that volume, so there is no reason why he should not do so for this, but there is no proof of it. This is probably the first print which Baxter describes as being "printed in oil colours," and it shows an advance in method, particularly in the ink used, on his previous prints. It is from wood blocks without a plate.

SIZE OF PAGE, $5\frac{5}{8} \times 3\frac{3}{4}$. SIZE OF PRINT, $3\frac{1}{4} \times 2\frac{1}{2}$ (about).

Published 1834.
And Later Edition.

These prints are unsigned.

5. Hindoo and Mohamedan Buildings.—Books, Nos. 27, 28b, 63, and 71 (*Fisher's Drawing-room Scrap Book, Gallery of Modern British Artists, The Parlour Table Book, and Emma Roberts' Views in India, &c.*). Shows a splendid sculptured portico of a temple at Moondheyra, in Guzerat, so colossal the natives ascribe its origin to the deity Ram thirty lacks of years ago. This magnificent specimen of the best age of Hindoo architecture has been in ruins since the invasion of Allah-o-Deen, surnamed Khoonee, or "the bloody." Tradition inscribes to his intolerant spirit the destruction of this noble edifice. Under the 1834 print in the centre in one line is the above title, and below that, "Fisher & Co., London, 1834," in one line, and on the bottom left, under the print in one line, is "Drawn by D. Roberts from a sketch by Capt. Grindlay," and on the right in one line is "Engraved and Printed in Colours (sometimes this is 'Engraved and printed in *oil*

colours ') by G. Baxter, 29, King Square," all in type. This seems to shew that during the production of this print Baxter first used oil colour
5a. printing. Under the 1835 print (5a) in the centre, in type in one line, is the above title, and on the left is " Eng. by permission from Capt. Grindlay's Work, 8vo, coloured," in one line, and on the right in one line is " Engraved and Printed in Oil Colours by G. Baxter, 3, Charter House Square " (or sometimes the address is 29, King Square), and at the bottom centre is " Fisher & Co., London, 1835," in one line, and higher up on the left centre is " Edifices Indiens et Mahometans " in one line, and on the right is " Hindoostanische und Mahometanische Gebaude.". The print is from wood blocks and no plate. For the preface to Book 27, and its eulogy of the illustration, see page 60. *The Times* of that date says it is " the successful result of an experiment made by Mr. Baxter." The earliest variety is not in oil ink; the later prints are, and are so described by the lettering. Mr. David Roberts fourteen years after, then a celebrated artist and Royal Academician, gave very valuable evidence for Baxter on his application
5b. to renew his patent. In some cases three extra tall trees can be seen through the opening in the temple on the left, that is to say, in some cases there are three trees, in others there are six (see Addenda).

SIZE OF PAGE, 11 × 8¼. SIZE OF PRINT, 8⅜ × 6¼.

Published in 1834.

Editions in 1835.

These prints are unsigned.

6. The Welsh Harper (see illustration, Plate 53).—Books, Nos. 64 and 76 (Mrs. Sherwood's *Social Tales* and Mrs. Paxton's *Life as It is*). " And he uncovered his harp and played an old Psalm tune, accompanying his harp with his voice in a hymn, and thus he talked and sung till the sun got low."—*Social Tales*, p. 22. In no print from purely wood blocks as this is, did Baxter get better effects than in the first edition of this print, but for the later edition from a plate and blocks see No. 319. This, No. 7 and a few others may be considered the finest chiaroscuro prints produced in natural colours in England or anywhere else up to Baxter's day. Under this print in type in the centre is the above title, and under that in one line is " Engraved and Printed in Oil Colours by G. Baxter, 29, King Square, London." The subject is taken from a painting by J. Browne. (See notes on children's books, page 10.) The colouring in the early print is much more subdued than in the later one. A lens should be used to compare the workmanship of th two. (For other prints after J. Browne see Nos. 21, 67 and 68.)

SIZE OF PAGE, 6⅜ × 4. SIZE OF PRINT, 4⅞ × 3.

Published 1835.

And Later Editions.

This print is unsigned.

7. Cattle Drinking, or " The Watering Place " (see illustration, Plate 10).—Books, No. 29 (Gandees *The Artist*). Taken from Gainsborough's picture in the National Gallery, or perhaps now the Tate Gallery, London, and is the frontispiece to the book. It is an excellent little print from wood blocks only. Cattle are drinking in the stream, and on the left are the bank, trees, rocks, and figures. It has been said of the picture, " The composition is strikingly beautiful, although it presents only a few cows drinking and a group of peasant children loitering beneath a rocky bank overshadowed with trees. Such is the art which enables a great painter to give importance to trifles." So anxious was Baxter to give full effect to his print, and affected probably by the old chiaroscuro work and the tinted background of the early lithographers, that he has actually used white to get the effect instead of leaving it to the paper, and in this he was not wise, as time has shown, for in all cases where, for reasons as explained on page 171 of this volume, he had done this, oxidation has set in and the print has turned black. This can be cured, however, by anyone knowing how, but unless it is so treated the effect is very bad. Under the print, in the centre, in one line, in type, is " Engraved and Printed in Oil Colours by G. Baxter, 29, King Square." (For the description of the print in the preface to the book see page 60.)

SIZE OF PAGE, $6\frac{3}{8} \times 3\frac{3}{4}$. SIZE OF PRINT, $4\frac{3}{8} \times 2\frac{7}{8}$.

Published 1835.

This print is unsigned.

8. Convolvulus Scroll and Wreath.—Books, No. 29 (Gandees *The Artist*). This is a scroll and wreath of convolvulus used for the title-page of the book, and is very tasteful and elegant. It is entirely from wood blocks. There is no lettering to it other than the title to the book, the name of publisher, &c., which the scroll surrounds.

Published 1835.

This print is unsigned.

9. Modifications of Clouds (see illustration, Plate 11).—Books, Nos. 43 and 43a (J. M. Moffat's *The Book of Science* and *The Boy's Book of Science* (see also Books, 66). The author submitted this print to the late Mr. F. Vincent Brooks, and with all his experience he admitted he had no idea how it was printed. The book says: " The ' Modifications of Clouds ' are distinguished into three principal and distinct formations and four composite kinds, which, together with some varieties, are represented in the accompanying plate." The simple forms are the Cirrus, the Cumulus, and the Stratus. The composite are the Cirro cumulus, Cirro stratus, Cumulo stratus, and the Nimbus. Under the print in type is the above title, and below that is (1) Linear Cirrus; (2) Mare's-Tail Cirrus; (3) Cymoid Cirrus; (4) Cirro-Cumulus; (5) Cirro-Stratus; (6) Mottled Cirro-Stratus; (7) Cumulus; (8) Cumulo-Stratus; (9) Nimbus;

and below that is " Engraved and Printed in Oil Colours by G. Baxter, 29, King Square, London," in one line in the first issue of the print, and " Baxter's oil colour printing, 3, Charterhouse Square, London," in one line in type in the other issue. See page 61 for the statements in the preface to the first book. It is from wood blocks.

SIZE OF PAGE, $7\frac{1}{4} \times 5\frac{1}{2}$. SIZE OF PRINT, $6\frac{3}{4} \times 4$ (about).

Published 1835.

And Later Editions.

This print is unsigned.

10. Norfolk Bridge, New Shoreham.—Books, No. 33 (Horsfield's *History of Sussex*). This print, representing the well-known bridge, is a pure sepia-chiaro and is never in colours. Under the print in type in two lines in the centre are the above title and " This plate is presented by His Grace the Duke of Norfolk," and below that in one line is " Engraved and Printed in Oil Colours by G. Baxter, 29, King Square, London, from a drawing by T. Henwood." We think those who know the bridge will admit it is a faithful representation of it before it was demolished. The whites are printed similar to the old chiaroscurists. (See page 20.)

SIZE OF PAGE, $12\frac{1}{2} \times 10$. SIZE OF PRINT, $6\frac{1}{4} \times 4\frac{5}{8}$ (about).

Published 1835.

This print is unsigned.

11. The End of Time (see illustration, Plate 17).—Books, No. 65 (*The Perennial*):

> " I saw an angel on a cloud
> Come floating through the air,
> The heavens look'd like the world's dark shroud
> All blacken'd with despair.
> With mighty stride he stalked forth,
> Encompassing the South and North."
>
> *The Perennial* (p. 74) (*The End of Time*).

The colouring of this little print is excellent. Under it in the centre in type are the above title and " Baxter's Oil Colour Printing, 29, King Square," in two lines and " Page 74." It is from wood blocks only and no plate. One would very much like to know if this is an original design by Baxter. Nothing is said about him or the print in the book, and no artist's name is given. We have seen a coloured lithograph which we think was used in a later edition of the book.

SIZE OF PAGE, $4\frac{1}{2} \times 3$. SIZE OF PRINT, $3\frac{1}{4} \times 2\frac{1}{8}$.

Published 1835.

This print is unsigned.

12. Polar Sky.—Books, No. 56 (Mudie's *The Heavens*). For the description of the print in the preface to the book to which it is the frontispiece and by the *Morning Advertiser*, see page 60. There are rocks in the sea, and on those in the left foreground are Polar bears and in the sky are seen an aurora borealis and a comet. The book says: "On the frontispiece there will be found a slight sketch of the Pole star in the upper part and of the principal stars in the Great Bear much lower down by comparing which, with the heavens, the pointers and Pole star may be very readily found." (*The Heavens*, p. 66.) One variety of this print that is one from a plate and blocks and the vignette were among the specimen works enrolled by Baxter upon April 23rd, 1836, with his specification. Under the print in the centre in one line in type is the above title, and below that is, according to the edition, either (12) "Baxter's Oil Colour Printing, 29, King Square," in one line, the print
12a being from blocks without a plate or (12a) "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square, from a painting by
12b W. Westall, A.R.A.," in two lines engraved, or (12b) "Baxter's Patent Oil Colour Printing, 3, Charterhouse Square. From a painting by W. Westall, A.R.A.," in two lines engraved. William Westall, brother of Richard Westall, was an artist in Baxter's day. He died in 1850, and in his early days lived at Sydenham. He was an interesting personality, as he went out in the *Investigator*. See prints 29 ("Turn of Monsoon"), 35 ("Avalanche at Lewes"), 40 ("Cape Wilberforce"), 46 ("Boa Ghaut"), and 102 ("Greek Monastery"). Both the last two prints (*i.e.*, 12a and 12b) are from a plate and blocks. The colouring of the earlier editions in consequence of the use of white and oxidation, is often defective, but this can be entirely restored by anyone who knows how to do it, but sometimes unless this is done the prints look exceedingly bad. The early print, *i.e.*, No. 12, is grey in tone, the other two are more blue. One of the bears on the rock in the two later editions has been altered—the pose is changed. The frontispiece and vignette were on the same plate. The print is a companion to No. 14. As the earlier prints have Baxter's King Square address and the later his Charterhouse Square address, this definitely fixes the date when Baxter moved from the former address to the latter. (See page 9 for notes on Mudie's books).

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, 4×3 (about).
Published 1835.
And Later Editions.

These prints are unsigned.

13. The Seasons. Books, No. 56 (Mudie's *The Heavens*). Under the print
13a in type in one edition (13) and engraved in two editions (13a and 13b)
13b in one line is the above title, and on the right in one line in type in one edition is "Baxter's Oil Colour Printing." It is the vignette on

title-page, and was one of the prints enrolled with the Specification. The print illustrates the radiation of light round the sun. See under Print No. 12 for further details. The first edition is from blocks only; the later two are probably from a plate and blocks.

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $2 \times 1\frac{3}{4}$ (about).

Published 1835.

And Later Editions.

These prints are unsigned except so far as above stated can be considered a signature.

14. Tropical Scenery.—Books, No. 54 (Mudie's *The Earth*). There is a conical mountain in the background, on the left tall palms, and in the foreground tropical vegetation, birds and a panther. One variety and the vignette (*i.e.*, from a plate and blocks) were among the specimen works enrolled by Baxter with his specification on 23rd April, 1836. Under the print in the centre in one line in all the prints is the above title, and below that is, according to the edition, either (14) " Baxter's Oil Colour Printing, 3, Charterhouse Square," in one line, (14a) the
14a same lettering with the addition of the words (" from original paintings by W. Fowler ") in two lines, or (14b) " Printed in Oil Colours by G.
14b Baxter (Patentee), 3, Charterhouse Square," in one line. The colouring of the early edition is often defective by the mixing of white with the colours, and oxidation has set in, but can be remedied by anyone who knows how to do it. The print is a companion to No. 12. The lettering differs with the editions. It is in type in the earlier and engraved in the later ones. The print is the frontispiece to the book, and is on the same plate as the vignette on title-page. The earliest print is from blocks without a plate, the other two are from a plate and blocks. (See notes on Mudie's books, page 9.) Prints Nos. 16 and 18 are also after W. Fowler.

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $3\frac{1}{2} \times 4$ (about).

Published 1835.

And Later Editions.

These prints are unsigned.

15. Temperate.—Books, No. 54 (Mudie's *The Earth*). A pretty little landscape with cows and figures. It is the vignette on title-page, and one variety was one of the prints enrolled with the specification for the patent. Under the print is the above title. It is on the same plate as
15a No. 14b. The 1835 prints (15a) are often defective owing to oxidation of the white. The lettering in the first two is in type, but in the last one it is engraved. The earliest print is from blocks only; the 1838 edition is from a plate and blocks. (See No. 14 for further details.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $2 \times 1\frac{1}{2}$ (about).

These prints are unsigned.

16. Scene on the Mountain Tops.—Books, No. 55 (Mudie's *The Air*). The print is sometimes from wood blocks only, but there are others by the patent process. It shows a scene on the high mountains during a storm. This and the vignette on the title-page were among the specimens lodged with the specification on the patent on April 23, 1836. This is the frontispiece to the book. Under the print in the centre in type is the above title in one line, and below that is "Baxter's Oil Colour Printing, 3, Charterhouse Square. (From original paintings by W. Fowler)," in two lines. "The summits of the Andes in South America and those of the Himalaya Mountains in Asia have terrible tales of the winter storms to tell, in consequence of their vast elevation." —Mudie. (See note on Mudie's books, page 9.) Prints Nos. 14 and 18 are also after W. Fowler.

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $3\frac{1}{2} \times 3$ (about).

Published 1835.

This print is unsigned.

17. Air Bird.—Books, No. 55 (Mudie's *The Air*). A bird on the wing. Under the print in type is the above title. It was one of the prints enrolled with the specification on April 23rd, 1836. It is the vignette on the title-page of the book and on the same plate as No. 16. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $1\frac{1}{2} \times 2\frac{1}{2}$ (about).

This print is unsigned.

18. Evening on the Sea (see illustration, Plate 22).—Books, No. 57 (Mudie's *The Sea*). The setting sun at sea is shown and a ship on the crest of the waves. It is a nice little picture and matches well with No. 58 ("English Ship by Moonlight"). This was the frontispiece to the book, and with the vignette on the title-page, both being on the same plate, were specimen works lodged with the specification for the patent on April 23rd, 1836. Under the print (18) in the early edition in type is the above title only. In the later one the above title only is in the centre in type, and below that is "Baxter's Patent Oil Colour Printing, 3, Charterhouse Square. From the original Painting by W. Fowler," in two lines, and there may possibly be other letterings to other editions. This must be one of the earliest prints in which Baxter refers to his patent in his lettering. (See page 9 for notes on Mudie's books). Prints Nos. 14 and 16 are also after W. Fowler.

18a

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $3\frac{3}{4} \times 3$ (about).

Published 1835.

And Later Editions.

These prints are unsigned.

19. The Shore. Books, No. 57 (Mudie's *The Sea*). This is the vignette on the title-page of the book, and is a neat little print of the beach. Under the print is the above title in type. The frontispiece and vignette were on the same plate. It was one of the prints enrolled on April 23rd, 1836, with the specification of Baxter's patent. (See page 9 for notes on Mudie's books).

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $1\frac{1}{2} \times 2$ (about).

Published 1835.

And Later Editions.

This print is unsigned.

20. Caroline Mordaunt (see illustration, Plate 10).—Books, No. 74 (Mrs. Sherwood's *Caroline Mordaunt*). The print is the frontispiece to the book and is entirely from wood blocks. The scene is described on page 121 of the book thus : " The cottager, who occupied a sort of beautifully decorated lodge, had hardly done her office of opening the gate to us, before all the younger part of my patroness' family appeared on the steep lawn running to meet us with uncovered heads, to the number of seven, namely, three daughters and three sons with their niece, my future pupil, who was the first of the smiling group who approached us, which she actually did, by climbing up the bars of the gate, and throwing a handful of flowers in at the carriage window as a tribute of affection to her grandmamma." Under the print in type in the centre is the above title, and below that in one line is, " Baxter's Oil Colour Printing, 3, Charterhouse Square." (See note on children's books, page 9.)

SIZE OF PAGE, $6\frac{1}{4} \times 4$. SIZE OF PRINT, $2\frac{5}{8} \times 4\frac{3}{8}$.

Published 1835.

This print is unsigned.

21. Virginia Water (see illustration, Plate 18). Books, Nos. 61 and 75 (*New Year's Token* and *A Gift of Friendship*, by Mrs. Sherwood and others). The well-known ship is shown on the left, and King George IV.'s fishing temple is also seen. King George V. presented some time since to the Museum in Portsmouth Dockyard the figure-head of the *Royal Adelaide*, which is the frigate shown. The old craft was used for dressing and firing salutes on great occasions. She was broken up in 1877, and her armament is in the Royal Yacht Squadron at Cowes. " The district of Windsor Forest called Virginia Water was planted, and the lake formed, under the direction of Paul Sandby, the introducer of aquatint into England, at a time when Duke William of Cumberland resided at the lodge, which bears his name, about three miles from Windsor. The lake is the largest piece of artificial water in the kingdom —if artificial it can be called—for the hand of man has done little more than turn the small streams of the district into a natural basin."—*New*

Year's Token, p. 237. Under the print in the centre in type is the above title, and on the left in one line is " J. Browne, pinxt," and on the right in one line is " Baxter's Oil Colour Printing, 3, Charter House Square." Some prints are very defective owing to oxidation, having turned the white black, but this can be remedied. The print is entirely from wood blocks. (See note on children's books, page 10; and for a description of the print in the preface of the book see page 60.) For other prints after J. Browne see Nos. 6, 67 and 68.

SIZE OF PAGE, $6\frac{1}{4} \times 4$. SIZE OF PRINT, $5 \times 2\frac{7}{8}$.

Published 1836.

This print is unsigned.

22. A Boy with a Bird's Nest (see illustration, Plate 18).—Books, No. 61 (*New Year's Token*). This print, entirely from wood blocks, is the vignette on title-page to the *New Year's Token*, but not appearing in Books, No. 75; it is much rarer than the print of " Virginia Water." It is a delightfully delicate piece of colouring, and represents a little boy with a nest; the parent birds are anxiously watching him. Under the print on the right is, " Baxter's Oil Colour Printing." (See note on children's books, page 10; and for the description in the preface of the book page 60.)

SIZE OF PAGE, $6\frac{1}{4} \times 4$. SIZE OF PRINT, $2\frac{1}{4} \times 2\frac{1}{4}$.

Published 1836.

This print is unsigned.

23. Bohemian Peasants near Töplitz, Celebrating the Festival of their Patron, St. John of Nepomuc.—Books, No. 78 (Spencer's *Sketches of Germany, etc.*). Peasants are shown dancing in front of a large statue of the Saint. " The Saint of Bohemia was condemned to death because he pertinaciously kept silence, respecting a matter of which the devout, and the unbeliever, give very different versions. The former relate, that for refusing to divulge the secrets of the Queen of King Wenceslaus, disclosed to him in confession, the enraged husband caused him to be hurled into the Moldau. The story recounted by the scoffer I shall decline transcribing, as I am determined not to admit any scandal into my pages, even though it relates to a mouldering Saint, and the frailty of a Bohemian Queen. . . . In every street we see displayed in the windows of the faithful a portrait or image of the Saint, surrounded with garlands of flowers, and not infrequently with precious stones, brilliantly illuminated. The vignette on the title-page will give some idea of the manner in which the fete is celebrated throughout Bohemia; the sketch was taken near Töplitz, and includes the statue of the Saint and the Schlossberg.—*Germany and the Germans*, Vol. I., p. 198. It was one of the specimen prints lodged by

Baxter with the specification on the patent on April 23rd, 1836; the colouring is delicate. Engraved under the print, in two lines, is the above title, and below that is "Printed in Oil Colours by G. Baxter (Patentee), from a painting by J. C. Zeitter." This and print No. 24 were probably on the same plate and are companion prints.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{4}$. SIZE OF PRINT, $4\frac{1}{2} \times 4$ (about).
Published 1836.

This print is unsigned.

24. Hungarian Peasants Descending the Drave in Carinthia on a Raft of Barrels.—Books, No. 78 (Spencer's *Sketches of Germany, etc.*). "Here I was much amused, by seeing the rapid surge bearing along a fleet of barrels, made into a sort of raft, having a pole in the centre, to which was attached a small cask decorated with wreaths of evergreens and flowers; upon the barrels were seated a troop of peasants, in their gaudy costume, with ribbons streaming from their hats, forming altogether a most bacchanalian and picturesque group. I found, on enquiry, that they were Hungarian peasants, who having disposed of their wines in the mountain districts of Carinthia, had converted their empty barrels into boats, and were now returning home. During this part of my route, I was fortunate in being accompanied by an English artist, Mr. Zeitter, of London, who had travelled with me from Laybach, and to whose able pencil I am indebted for the very spirited vignette on the title-page."—*Sketches of Germany*, Vol. II., p. 273. Engraved under the print is the above title in two lines, and below that in one line is, "Printed in Oil Colours by G. Baxter (Patentee), from a painting by J. C. Zeitter." The print was produced from a plate and ten blocks, and was one of the prints enrolled in April, 1836, with the specification for the patent. It is a delicate piece of colouring—probably on the same plate as No. 23, to which it is a companion.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{4}$. SIZE OF PRINT, $4\frac{1}{2} \times 4$ (about.)
Published 1836.

This print is unsigned.

25. Southdown Sheep (see illustration, Plate 15). *From the Flock belonging to the late John Ellman, Esq.*—Books, No. 3 (Baxter's *Agricultural Gleaner* or *Annual*). (See pages 65 and 68 of this volume as to the advertisement in the book by Baxter and for the preface, and page 99 for the date the print was produced.) W. E. Baxter, in his evidence (see page 99), said he thought this print was the first produced by the patent process, but that No. 68 might be earlier. It will be observed the word "patent" is nowhere used in the lettering. Mr. J. C. Ellman did a great deal to improve the Southdown sheep, and a fine specimen is shown in the print, with an extensive view of the Sussex Weald in the back-

ground. The print was one of the specimens enrolled by Baxter with the specification for patent in April, 1836. Under the print, in two lines, in
25a type (No. 25), is the above title; and on the right in some prints (25a), (but also omitted in many) is " Baxter's Colour Printing, 3, Charterhouse Square, London," in one line. The word " oil " is absent, but the vignette (print No. 26) has it. This print forms the frontispiece in the book, and we suspect was a strong inducement to the publishers to change the name of the volume from " Gleaner " to " Annual," as they say in the preface they hope next year to be enabled to illustrate the pages with a number of coloured embellishments.

SIZE OF PAGE, 8 × 4¾. SIZE OF PRINT, 5½ × 3¼.
Published 1836.

Some prints may be said to be signed, as the lettering on the right, as above, forms part of the print.

26. Convolvulus Leaves, Flower and Bud.—Books, No. 3 (*Agricultural Gleaner* or *Annual*). On the right in type is " Baxter's Oil Colour Printing, 3, Charterhouse Square, London," in two lines. The print appears to be wholly from wood blocks.

SIZE OF PAGE, 8 × 4¾. SIZE OF PRINT, 3 × 3¾ (about).
Published 1836.

This print is signed as above stated.

26a. The Conquerer [*sic*] **of Europe** (see illustration, Plate 19).—Books, No. 32a (*Horticultural Journal*, 1836). For further description see page 67 of this volume. " The Conquerer " is an auricula. Under the print in three lines in type in the centre is the above title, and below that is, " Baxter's Patent Oil Colour Printing, 3, Charterhouse Square, from a painting by J. Wakeling, For the Horticultural Journal." This print seems to be very rare.

SIZE OF PAGE, 8¾ × 6¾. SIZE OF PRINT, 7 × 4¼ (about).
Published 1836.

This print is unsigned.

27. The Mosaic Pavement at Pitney (see illustration, Plate 20). Books, No. 67 (Phelps' *History of Somersetshire*). Under the print (No. 27), in some cases on the left, in one line, in type, is " Discovered by S. Hasell," and on the right is " Baxter's Oil Colour Printing, 3, Charterhouse Square," and in the centre is " At Pitney, Co. Somt., 1829," and in
27a other cases (27a) it is on the left in type, " Baxter's Patent Oil Colour Printing, 3, Charterhouse Square." In the centre is, " The Roman Pavement at Pitney," and below that is " To Samuel Hasell Esq., the indefatigable and intelligent investigator of British and Roman

antiquities. This plate (liberally contributed by him to this work) is inscribed by his obliged and faithful servant, William Phelps." The pavement was discovered at Stoye, about a mile north of Pitney village, Somerset, by S. Hasell about 1828. One part of it is an elaborate and rich tesselated pavement, 20 × 29, with an Etruscan border running round it. In the centre there is an octagonal compartment surrounded by eight divisions, with a triangular space in each angle all filled with figures, male and female, alternately.

No. 1 division is a figure seated holding in her left hand a slender rod with a small cross on the top of it, which same instrument is repeated in figures 2, 5, and 8. She holds in her right hand a cup.

,, 2 represents a man with a staring look, walking hastily, having on his head a singular ornament like a pair of double horns, and a mantle at his back, holding in his left hand a trident with a cross at the end. Some suppose this to be Neptune. He seems to cast an angry look upon a female in the next compartment

,, 3 who is pouring water from an urn which she holds in her hand.

,, 4 represents a young man naked, and running. He holds his cloak on his right arm, and in his hand an instrument resembling a strigit, and in his left some drapery and a basket.

,, 5 represents a female enveloped in a large cloak, and holding in her right hand one of these rods before described, having a cross at the top and bottom of it.

,, 6 A man habited in a dress like armour, with a Phrygian cap on his head; his chin reposing on the back of his left hand, and holding in his right one of the crooked rods as in No. 4.

,, 7 A female figure bearing in each hand a musical instrument.

,, 8 A male figure in the act of running, with a cloak at his back, his right hand pressing his breast, and holding in his left hand one of the rods before described.

,, 9 A female having her left hand raised up to her chin and a mirror or book lying on the ground by her side, probably representing Venus at her toilet.

In the angles are four figures.

The other part is an oblong room 18 × 11, the floor being divided into nine squares by a cable border. The four angular and central compartments have an Etruscan and cable pattern in them, the other five are filled with winged figures; a portion is damaged as well as the fourth figure. The damaged portion of the pavement can be easily distinguished in the print; it is sometimes mistaken for a damaged print. From the form of the instruments so frequently introduced and other connecting circumstances, the pavement appears to allude to the operation of mill-

ing, or refining the metals dug from the Mendip Hills not far distant. Roman officers, after the country became tranquillized, returned to the luxurious mode of living they had been accustomed to in Rome, and built houses accordingly, and this pavement is probably part of one of them.

SIZE OF PAGE, $11\frac{1}{4} \times 8\frac{1}{2}$. SIZE OF PRINT, $7\frac{5}{8} \times 5\frac{3}{8}$.

Published 1836.

This print is unsigned.

28. Boys with a Kite in a Tree (see illustration, Plate 14).—Books, No. 20 (Mary Elliott's *Tales of Truth*). Owing to there being no apparent lettering on the print and his name being mentioned nowhere in the book in which it appeared, it was at first doubted if this was by Baxter, but is now generally accepted. In the first place there was no one else in 1836 who could do it, and in the next place on one copy we found there was under the print in the centre in one line in type " Printed in Oil Colours by G. Baxter, 3, Charterhouse Square "; and there is no reason to doubt it being a *bonâ fide* lettering by Baxter. We may say it was only by detaching the print from the book that we discovered the lettering, which was under the stitching margin; but we believe it is not on all copies, as we have detached others and not found it. Two boys are seen playing in a park—probably Richmond Park, and the house Sion House. " A few days after this, the brothers went into the fields to fly Matthew's kite; the weather was stormy and the wind strong. Both feared it was not a fit day for their purpose, but they were tired of marbles, and not having a ball could not return to their old game; so the fine painted kite was forced into an airy flight far beyond its strength, until, torn and broken by the wind, it caught in the top branches of a high tree, and the string being pulled with all Edgar's might, it broke and left the kite so fastened."—*Tales of Truth*, p. 18. Except as before stated, the only lettering on the print is in the bottom centre in type, " Tales of Truth." (See note on children's books, page 10.)

SIZE OF PAGE, $6\frac{1}{4} \times 3\frac{3}{4}$. SIZE OF PRINT, $4\frac{3}{4} \times 2\frac{7}{8}$.

Published 1836.

This print is unsigned.

29. Turn of the Monsoon.—Books, No. 46 (Mudie's *Spring*). Shows the beginning of the north-west monsoon in Southern Africa. " Southern Africa is the country upon which the south wind tells with the greatest effect. Though not in exactly a tropical latitude, that country gets exceedingly hot and parched during the southern summer. . . . The turn of the monsoon from the season of vegetation to that of drought,

begins in September; but it does not acquire its full character till near the middle of the astronomical summer there, which answers to that of our winter."—Mudie's *Spring*, pp. 80 and 81. Under the print in the centre in one line is engraved the above title, and under that is " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square," in one line, and below that is " From a painting by W. Westall, A.R.A.," in one line. For this interesting artist see " Polar Sky " (No. 12). This print is the frontispiece to the book, and it is on the same plate as the vignette on title-page (Print No. 30). On the left of the print a herd of deer is seen running; on the right there are a cavern and a lion. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $4\frac{1}{4} \times 3\frac{1}{4}$ (about).

Published 1837.

This print is unsigned.

30. A Bird of Spring.—Books, No. 46 (Mudie's *Spring*). The missel-thrush perched on a leafless spray, to give the first song of the year. " The landscape is by Westall, who visited the country; the bird is from nature; and both do great credit to our very talented and indefatigable friend Mr. George Baxter."—Mudie's *Spring*, p. xii. Under the print is engraved the above title. The frontispiece and title-page were engraved on the same plate. This print is the vignette on the title-page of the book. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $1\frac{3}{4} \times 2$ (about).

Published 1837.

This print is unsigned.

31. Isola Bella, Lago Maggiore, Italy (see illustration, Plate 15).—Books, No. 47 (Mudie's *Summer*). A beautiful print of this well-known isle. It is stated in the book, to which this print is the frontispiece, that " as it would have been impossible to find any subject emblematical of the whole summer, a scene in Italy has been chosen, which shows both land and water under a sunny sky."—*Summer*, p. xii. Below the print, engraved in the centre, is the above title in one line, and under that is " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a painting by George Barnard," in two lines. On the same plate as the vignette No. 32. This is such a charming little print we should imagine it will increase in value. (See note on Mudie's books, page 9.) For other prints after G. Barnard (who was Professor of Drawing at Rugby School) see Nos. 33, 44 and 327.

SIZE OF PAGE, $6\frac{5}{8} \times 4\frac{1}{2}$. SIZE OF PRINT, $4 \times 3\frac{1}{4}$ (about).

Published 1837.

This print is unsigned.

32. Summer Fly. Books, No. 47 (Mudie's *Summer*). The vignette on the title-page of this book. "The butterfly is also characteristic (of summer)."—*Summer*, p. xii. Under the print is engraved the above title. Nos. 31 and 32 are on the same plate. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4\frac{1}{4}$. SIZE OF PRINT, $1\frac{3}{4} \times 1\frac{1}{2}$ (about).
Published 1837.

This print is unsigned.

33. Vineyard near Mount St. Bernard. Books, No. 48 (Mudie's *Autumn*). "No subject whatever can, by any possibility, be chosen, so as to represent the general character of autumn in all places and at all the times when autumnal action occurs, and therefore we have selected one of the blithest of its scenes, as the subject of our frontispiece—namely, the vintage under the summer skies of Lombardy, in the Vale of Aosta,"—*Autumn*, p. xii. Under the print, engraved in the centre in one line, is the above title, and below that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a painting by George Barnard," in two lines. This, which is the frontispiece, and the vignette, No. 34, are on the same plate. (See note on Mudie's books, page 9.) For other prints after G. Barnard see Nos. 31, 44 and 327.

SIZE OF PAGE, $6\frac{5}{8} \times 4\frac{1}{4}$. SIZE OF PRINT, $3\frac{1}{2} \times 4$ (about).
Published 1837.

This print is unsigned.

34. Autumnal Artist. Books, No. 48 (Mudie's *Autumn*). This is the vignette on title-page to the book. "The vignette is the large garden spider Epeira diadema, which comes not till the autumn; but at that season its labours are equally curious and characteristic. In both subjects, we feel confident that our readers will agree with us that the execution improves as the seasons advance."—*Autumn*, p. xii. Below the print is engraved the above title. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4\frac{1}{4}$. SIZE OF PRINT, 2×2.
Published 1837.

This print is unsigned.

35. Avalanche at Lewes. Books, No. 49 (Mudie's *Winter*). From an old diary for 1836 we find it recorded, "There was a great fall of snow in this year. In the two days succeeding Christmas Day all communication was stopped. The mails from London were sent by me on horseback, which, owing to the difficulty of progress, had to be given up before arriving at Brighton and completed on foot. The "Sovereign" coach attempted the journey from London on the Monday, and had to be dug out twice, and at Withdean the attempt was abandoned as impracticable, and the passengers then made their way on foot as best they

could. During the harvest of the following summer, while reaping was in progress, the snow still lay in ridges on the higher soils wherever shelter was afforded." This print is the frontispiece to the book, which states "it represents from a drawing made upon the spot at the time, the avalanche, or slipping of the snow at Lewes, in the winter of 1836, an occurrence which is rare in this country and which is much more frequent in the mountainous parts of warm countries than in cold ones, as the heat of the earth softens the underpart of the snow, and makes it slide. After heavy falls of snow the small avalanches from the roofs happen sooner in houses in which there are fires than in empty ones."—*Winter*, p. xii. Under the print in the centre is engraved the above title in one line, and below that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a painting by W. Westall A.R.A.," in two lines. For this interesting artist see "Polar Sky" (No. 12). It is on the same plate as No. 36. It will be remembered Lewes was Baxter's native place. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, 2 × 2.
Published 1837.

This print is unsigned.

36. Winter Bird.—Books, No. 49 (Mudie's *Winter*). "The vignette represents a cottage window and some birds."—*Winter*, p. xii. The vignette is on the title-page. Under the print is engraved the above title. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, 2 × 2 (about).
Published 1837.

This print is unsigned.

37. Cluster of Passion Flowers, Roses, &c. (see illustration, Plate 21).—Books, No. 87 (Woodland's *Nursery*). The author has never seen this book, and is only stating what he has been informed; but he has reason to suppose the print either was, or more likely still was intended to be, an illustration to another book similar to the *Cabinet of Paintings*, as he has in his possession a print, and on it there is written in pencil, as though submitted for approval and in what appears to be Baxter's writing, "Gems of the Fine Arts," being facsimiles of the originals, "Printed in Oil Colours by G. Baxter (Patentee), with illustrations in verse. London, 1837." The publishers' or intending publishers' names are there but not legible. This print is something of a mystery; probably it was submitted as a book illustration but not accepted, and was left on Baxter's hands and that later on he published it. The print of "Italy" (No. 327) which see, is in about the same position. The lettering on

37a. this print—when it bears any lettering, which it does not always do—is "Baxter's Patent Oil Printing, 11, Northampton Square," which indicates by the address it was published or republished between 1843

and 1851. When the print has lettering it is on the right-hand bottom corner of the picture in two lines. There does not appear to be any plate used, so, presumably, it is entirely from blocks. This may be accounted for by the fact that when first printed it was before the patent, and when Baxter republished it he simply used the blocks and did not trouble to engrave a plate. Or, indeed, like the illustrations to Nicolas' Orders of Knighthood, he may have thought no plate was needed.

SIZE OF PAGE, 12 × 9¼. SIZE OF PRINT, 8 × 6 (about).
First published about 1835.
Republished as above.

Signed as above stated.

38. Advice on the Care of the Teeth.—Books, No. 72 (Saunder's *On the Teeth*). The print consists of a female head, to which there is an uplifting piece showing underneath the jaws and teeth. Under the print, in type, is " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square," in one line. This is simply a print for a commercial book, and is of no particular interest.

SIZE OF PAGE, 6¼ × 3¾. SIZE OF PRINT, 4½ × 3½ (about).
Published 1837.

This print is unsigned.

" THE CABINET OF PAINTINGS " OR " PICTORIAL ALBUM."

The following eleven prints form the illustrations to this book, as to which see page 62 of this volume. The late Mr. R. M. Burch says in his instructive volume, *Colour Printing and Colour Printers* : " Soon after he (Baxter) entered into occupation at Charterhouse Square he must have commenced work on that fine book, *The Pictorial Album* or *Cabinet of Paintings*, issued by Chapman and Hall at the end of 1836 or beginning of 1837. It is a small quarto volume in a handsome specially designed binding, contains a title vignette and ten full-page plates mounted on tinted paper, and is of exceptional interest as being the first book of a popular character illustrated by pictures printed in colours that was published in England. Here we see Baxter at his best, the pictures being graceful in detail and delicate in colouring, rather gaining in effect than otherwise by the absence of the usual smooth-glazed surface. The prints are mostly imitations of pictures by well-known artists of the time, engraved by Baxter and coloured by his process."

The *Court Journal*, of February 4th, 1837, says of the book :" Unique among the annual tribe as regards its embellishments, which are the grand attraction, they have the appearance of highly elaborated miniatures executed with body colours and mounted on tinted paper." Separate plates are used to tint the surrounds of the paper on which the prints appear, which is usually grey or buff, and the lettering was probably inserted on them at the same time, as none of the plates of the pictures themselves have any. The publishing price of the book was £1 11 6. The book was advertised in February, 1837, as a splendid " New

Year's gift in 4to, bound in a peculiarly elegant and novel manner." The poetry is by Miss Landon, the prose by J. Collier.

There is a mystery about the plates, as one at least seems through the son to have found its way to Birmingham, *i.e.*, " The Beauchamp Chapel "; the others have not been accounted for. In addition to the colour prints by Baxter, the book is entitled to credit for the meritorious account of the art of colour printing it contains, and to which we have referred in other parts of this volume. The preface containing such account says: " The first faint impression forming a ground is from a steel plate." First pulls from the plates of these prints are rare, but from the few that can occasionally be seen they can hardly, we think, be correctly described as " faint impressions "; indeed the difference between them and Baxter's plates twenty or more years after is remarkably small. The preface also gives descriptions of the prints and the history of the art by which they were produced, and we advise everyone to read and study it, for few persons of that day would have the requisite knowledge to write such a historical survey. (For further information of the *Cabinet of Paintings* see pages 62, 63, 66 and 90 of this volume.)

39. No. 1.—**Burns and his Highland Mary.**—Books, No. 68 (*Cabinet Paintings*), and see *Cabinet of Paintings* (page 268 of this volume.) Burns is seen coatless amidst the corn bending down to Mary:

" Two, with the ripe corn falling near,
Are knelt a little way apart,
Alone, each only asks to hear
The beating of the other's heart.

" She is the fortunate—to die
So young, so sinless, and so fair;
The bitter pang, the heavy sigh,
Is what the early grave will spare.

" And he who gave the scene its spell,
What was in after life his doom?
The poets' usual chronicle,
The weary life—the welcome tomb."

Cabinet of Paintings, pages 2, 3, 4.

Under the print on the right, engraved in small letters, is " Printed by Baxter, Patentee, from a painting by R. Westall, R.A." This is the vignette on the title-page. Generally there is printed on this page in black and gold letters: " The Pictorial Album or Cabinet of Paintings for the year 1837 [the 1837 is often erased], containing eleven designs, executed in oil colours, by G. Baxter, from the original pictures, with illustrations in verse and prose "; and also " London: Chapman & Hall, Strand." (For another print after R. Westall, R.A., see No. 351.)

SIZE OF PAGE, $9\frac{1}{2} \times 7\frac{1}{4}$. SIZE OF PRINT, $5 \times 4\frac{3}{4}$ (about).

Published 1837.

This print is signed as above.

40. No. 2.—**Cape Wilberforce, Australia.**—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings* (page 268 of this volume.) A ship is shown rounding this dangerous promontory. " A pillar of even stones on each side gives the mouth of the cave so regular an appearance, that it seems as if it were the measured masonry of man. And yet what could have tempted him to build, where none can live? No—man raised it not—nor have his footsteps often dared to penetrate that dark and dreary vault."—*Cabinet of Paintings*, p. 6. The mother of Professor Flinders Petrie, to whose son we owe so much of our knowledge of ancient Egypt, was the daughter of Capt. Flinders, who discovered this promontory, as stated in the lettering on the print. He died when his daughter was only two years old, after having spent seven years as a prisoner in the hands of the French. He was a native of Lincolnshire, as were also his lieutenant on the *Investigator*, and a midshipman, one John Franklin, as to whom see page 482 of this volume. Under the print in the centre, engraved in three lines, are the above title, and " Discovered by Capt. Flinders in H.M.S. *Investigator*, 1802. Printed in Oil Colours by G. Baxter (Patentee), from a painting by W. Westall, A.R.A." For this interesting artist see " Polar Sky " (No. 12). The print is of interest to Australians.

SIZE OF PAGE, 9½ × 7¼. SIZE OF PRINT, 5½ × 3½.

Published 1837.

This print is unsigned.

41. No. 3.—**The Carrier Pigeon.**—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings* (page 268 of this volume.) A piece of very brilliant colouring, and the favourite and rarest of all the prints in the book. An Eastern beauty is seen holding the pigeon.

" Ah, gentle bird, that, on my heart now lying,
Art far more tranquil than what beats below;
With thy soft eyes unto mine own replying,
Sweet pleading for the love which they bestow.

'Neath the soft shadows of thy wing thou bearest
The scroll, which is to me of life or death;
The likeness of my love to me thou wearest,
He kissed thy plumes, still fragrant with his breath.

Too much I love him; 'tis a fatal error
To live but in another's life, and be
For ever vexed by one perpetual terror,
Lest when apart his thoughts are not with me.

Cabinet of Paintings, pages 16 and 17.

" Mr. Baxter has taxed his ability to the utmost, to give a faithful copy of the beautiful colours and charming expression which are to be found in the original."—Preface to *Cabinet of Paintings*, p. xv. The *Spectator* of that day, referring to the illustrations to the *Cabinet of Paintings*, says: " They have the appearance of highly elaborated miniatures executed with opaque or body colours and mounted on tinted paper. They are, in fact, produced wholly by mechanical means and not by hand, being exquisite specimens of the new art of printing in colours. In the frontispiece—a lovely Persian girl sending off a bouquet d'amour by a carrier pigeon to her lover—the warm glow of the flesh tints and the sunny haze of the atmosphere are effects that it would be difficult to produce so well by any other means." Probably this print, by what is said in the *Spectator* just quoted, was the frontispiece, but the prints are so often found in different order it is not easy to be certain. Below the print in the centre is engraved the above title, and under that is " Printed in Oil Colours by G. Baxter (Patentee) from a painting by Miss F. Corbaux," in two lines. This artist, Marie Francoise Catherine Doetter Corbaux (commonly called Fanny Corbaux), painted some beautiful pictures in Baxter's day, and he copied several of them, including, as well as this, Nos. 146 (the small " Bride "), 341 (" The Andalusians "), and 353 (the " Day Before Marriage ").

Size of Page, $9\frac{1}{2} \times 7\frac{1}{4}$. Size of Print, $5\frac{1}{8} \times 4\frac{1}{8}$.

Published 1837.

This print is unsigned.

42. No. 4.—**Verona** (see illustration, Plate 43).—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings* (page 268 of this volume.) A favourite print, but must not be confused with the other prints of the same name (Nos. 328 and 329). In this one only a small portion of one gondola is shown, and in the other prints another is added. " In the subject marked ' Verona,' by Prout, Mr. Baxter has produced so perfect a facsimile, that it is questionable if even the painter himself could with his pencils produce a more exact copy. It is highly characteristic of the manner of the original designer; and those who are acquainted with his style, at the first glance declare it to be, ' From a view in Italy, by Prout. The walls of the houses, which so many other artists find so very *stony* and difficult to manage, appear, indeed to be seen beneath an Italian sky; while a light and cheerful effect is communicated to the whole subject from the blue and white colour of the blind which forms a verandah to a picturesque window, and from the touch of bright red on the drapery which hangs from the balcony. The light blue sky, in part veiled, but scarcely hidden, by thin white clouds, forms a delightful relief to the architectural parts of the subject. (*Cabinet of Paintings*, p. xiii.) Verona—old seat of learning and genius! How beautiful dost thou look, spreading out thy marble palaces and verdant groves to the

beholder's gaze. How clear seems that placid water which almost laves the feet of those quaint and venerable structures, mellowed in their tint by the hand of time—which, however, has visited them but gently. Reader, look through the arch of the first bridge that spans the Adige, and at the extremity of your view, on the right-hand side, stands a mansion which was, and perhaps still is, tenanted by the gentle being whose designation at one period of her life forms the title to this little story."—*Cabinet of Paintings*, p. 19. Under the print in the centre is engraved the above title, and below that is " Printed in Oil Colours by G. Baxter (Patentee), from a painting by S. Prout," in one line. Baxter copied also " Nuremburg " (337) from a painting by Prout, who died in 1852.

SIZE OF PAGE, 9½ × 7¼. SIZE OF PRINT, 5¼ × 4.
Published 1837.

This print is unsigned.

43. No. 5.—**Cleopatra.**—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings*, page 268 of this volume. The Egyptian Queen is seen holding the asp to her bosom:

" Two great Empires have been shaken,
Her's worst lot to bear;
From her hand the sway is taken
While that hand is fair.
Cold is the young Cæsar's eye:
Well she knows that hour is over
Nothing can renew,
When the Conqueror was her lover
And she conquered too.
Only now remains to die,
Death waits for Cleopatra,
The proud Egyptian Queen.

" Dark and darker grows the vision;
On her lips appear
Smiles, that with a stern derision
Meet the coming fear.
Mystic phantoms fill the room,
Strange dim shapes together blending
In her glazing eye,
And ancestral queens, ascending,
Summon her to die.
Shadows from the shadowy tomb,
They come for Cleopatra,
The doomed Egyptian Queen."

Cabinet of Paintings, pages 29 and 31.

Under the print, engraved in the centre in three lines is " Cleopatra (Guido). Printed in Oil Colours by G. Baxter (Patentee), from a miniature by Miss E. Sharpe." The lady artist married Professor Waldemar Seyffarth, of Dresden, and in that name she painted the picture from which Baxter took his print No. 49 (" Jenny Deans "). This is one of the specimen prints lodged by Baxter with the specification for his patent on April 23rd, 1836, and it was produced from a plate and sixteen blocks. It was evidently republished about 1854, and then the colouring is more brilliant, and it is found on a stamped mount, and called " Cleopatra, Queen of Egypt " (43a), which was the title mentioned in the 1860 Southgate & Barrett Catalogue, where many copies were included, and it says: " This picture represents the well-known incident of Cleopatra, after the death of her paramour, Antony, destroying her own life by applying an asp to her bosom." Uncoloured or partly coloured tints of this subject are common.

43a

SIZE OF PAGE, 9½ × 7¼. SIZE OF PRINT, 5¾ × 4¼.
Published 1837. *Republished as above.*

This print is unsigned.

44. No. 6.—**Lugano.**—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings*, page 268 of this volume. A tasteful view of the lake and town is shown. " Separated from all he loved, but slowly did the youth journey towards Lugano. At last he reached that city. It was evening when his footsteps first traced those streets, and the sun was sinking behind the broad and glassy lake."—*Cabinet of Paintings*, page 37. Under the print, engraved in the centre, is the above title, and below that is " Printed in Oil Colours by G. Baxter (Patentee), from a painting by G. Barnard," in one line. (For other prints after G. Barnard see Nos. 31, 33 and 327.)

SIZE OF PAGE, 9½ × 7¼. SIZE OF PRINT, 5¾ × 4.
Published 1837.

This print is unsigned.

45. No. 7.—**Interior of the Lady Chapel, Warwick** (see illustration, Plate 44).—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings*, page 268, of this volume. On her knees in the chapel, mourning the loss of her daughter who died of a broken heart, is the mother.

" Many graves are round her lying,
Only one is in her heart;
How could one so lovely perish?
Why should one so young depart?
With the crimson banners round her,
'Neath the scutcheon's gilded shade,
'Mid her old ancestral honours
Is a youthful maiden laid.

Vainly did her mother chide her
With a chiding born of fear,
As she saw her pale girl drooping
For the sake of one too dear.
With a meek and sweet obedience
From her lover could she part;
But it cost the bitter struggle
Of a young and broken heart.

Stately were the kindred mourners
By the maiden's early tomb;
Tears were mingled with the shadows
Of the warrior's bending plume.
Soon the solemn funeral pageant
Left the maiden to her sleep:
One alone came back each twilight,—
'Twas the mother came to weep."

Cabinet of Paintings, pages 43 and 45.

"In the interior of the 'Lady Chapel, Warwick,' from a painting by Holland, we perceive how capable the art of picture printing is of representing such subjects with effect. Here minuteness and accuracy of architectural detail are combined with rich, mellow, and harmonious colouring, representing with a truth and a feeling which are instantly acknowledged.

"the high embowèd roof,
With antique pillars, massy proof,
And storied windows, richly dight,
Casting a dim religious light."

Cabinet of Paintings, p. xiv. and xv.

This print is the only one in the book with a dome top. Below the print, in the centre in two lines, is engraved the above title, and below that in two lines is "Printed in Colours by G. Baxter (Patentee), from a painting by J. Holland in the possession of Richard Hollier, Esq."

Size of Page, $9\frac{1}{2} \times 7\frac{1}{4}$. Size of Print, $5\frac{3}{4} \times 4$.
Published 1837.

This print is unsigned.

46. No. 8.—**The Boa Ghaut.**—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings*, page 268 of this volume. The scene represents an incident at the Battle of Assaye, which, it will be remembered, established Wellington's fame and fixed the dominion of Britain over India. "The *Ghaut*, as it is called (or *gate*), forms one of the most striking peculiarities of Central India. There are numerous specimens: From the extremities of Central India extend two parallel chains, called

the gates or ghauts, which at a greater or less distance, girdle the whole of the opposite coasts of Malabar and Coromandel."—*Cabinet of Paintings*, p. 52. There are two prints of this subject, one more artistic than the other, and the colouring is different. In the commoner (46a) and less artistic there are additional figures on the right and also a
46a beam of light across the falls, but the other (46) is the more artistic and rarer. Under the commoner, in the centre, in type, in one line, is the above title; and on the left is " W. Westall, A.R.A., pinxt "; and on the right is " Baxter's Oil Colour Printing, Charterhouse Square." On the other print, in addition to the title in the centre, there is engraved under it, in one line, " Printed in Oil Colours by G. Baxter (Patentee), from a painting by W. Westall, A.R.A." For This interesting artist see " Polar Sky " (No. 12). We do not know that two distinct pictures are both likely to be from a picture by the same artist; but Baxter says so, so we must not now dispute it perhaps.

SIZE OF PAGE, 9½ × 7¼. SIZE OF PRINT, 5⅜ × 4⅛.

Published 1837.

These prints are unsigned.

47. No. 9.—**Zenobia.**—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings*, page 268 of this volume. This love-sick Eastern maid is seated at a window overlooking the moonlit sea:

" Lie there, O rose! it was his hand
That flung thee careless by;
I would not change a single thing
That may have met his eye.

" From the first hour I met his eyes
Another life began;
Till then, a calm untroubled stream,
My life's young current ran.

" Love is a fearful thing—a love
So fervent and so fond,
That has no other hope in life,
And dares not look beyond."

Cabinet of Paintings, pages 55, 56, 57.

Under the print in the centre is engraved the above title, and below that in one line is " Printed in Oil Colours by G. Baxter (Patentee), from a painting by W. Pickersgill, R.A." Many portraits by this artist are in the National Portrait Gallery.

SIZE OF PAGE, 9½ × 7¼. SIZE OF PRINT, 5⅜ × 4¼.

Published 1837.

This print is unsigned.

48. No. 10.—**Destruction of Sodom** (Gen. xix., 24).—Books, No. 68 (*Cabinet of Paintings*, and see *Cabinet of Paintings*, page 268, of this volume. The doomed cities of the plain are seen in the distance. On the left is a rock, under which are reposing Lot and his daughters. The print is altogether ineffective and the least favourite of the book. Under the print, in the centre, is engraved the above title; and below that, in one line, is " Printed in Oil Colours by G. Baxter, from a sketch by G. Jones, R.A." This artist was the Chief Adviser for the Vernon Collection.

SIZE OF PAGE, 9½ × 7¼. SIZE OF PRINT, 5½ × 3⅞.

Published 1837.

This print is unsigned.

49. No. 11.—**Jenny Deans' Interview with the Queen** (see illustration, Plate 44).—Books, No. 68 (*Cabinet of Paintings*), and see *Cabinet of Paintings*, page 268 of this volume. " In Jeannie Deans' interview with the Queen, from a design by Mrs. Seyffarth, formerly Miss Sharpe, we have an excellent copy of a beautiful picture, illustrative of a scene which the genius of Sir Walter Scott has described with all the minuteness and invested with all the interest of reality. In this difficult subject Mr. Baxter has happily preserved the expression of the faces, while in the costume and the foliage he has produced a perfect miniature copy of the large original. We perceive, as in the original picture, that His Grace of Argyle wears a coat of mulberry-coloured velvet; and may almost fancy that we hear the Queen's brocade petticoat rustle. From the folds of Jeannie Deans' petticoat, as she kneels before the Queen, we may be sure that it is a comfortable woollen garment, ample and lengthy, as befitting the prudent daughter of ' Douce Davie,' and probably home spun. Her red jacket seems to be of the same material; and the manner in which it is relieved by a border of snowy white, and connected, in point of colour, with the blue petticoat, by means of the tartan scarf, is an admirable specimen of Mrs. Seyffarth's skill in the effective combination of striking colours. In fact, the attitude, figure, and dress of Jeannie are above all praise."—*Cabinet of Paintings*, p. xiv. This print is a favourite, and most will remember the scene it depicts in Scott's novel. Jeannie is seen on her knees before Queen Caroline, with whom are the Duke of Argyle and Lady Suffolk. " Tear followed tear down Jeannie's cheeks as her features, glowing and quivering with emotion, she pleaded her sister's cause with a pathos which was at once simple and solemn." —*The Heart of Midlothian*. The *Spectator* of that day says of this print: " The rich colourings of the ' Jeannie Deans' Interview with the Queen ' are among the most striking proofs of the power of the art of picture printing. The expression of the faces and the purity of the flesh colour are surprising, when it is considered that from ten to twenty impressions are required to produce the effect. Nothing can

be more tender and delicate than the gradations of light and colour in the distances, where the land melts into atmosphere." Engraved below the print, in the centre, is the above title; and under that is "Printed in Oil Colours by G. Baxter (Patentee), from a painting by Mrs. Seyffarth," in one line. For particulars of the artist see No. 43 ("Cleopatra").

SIZE OF PAGE, 9½ × 7¼. SIZE OF PRINT, 5¼ × 4⅛.

Published 1837.

This print is unsigned.

50. Greenhouse Perennials.—Books, Nos. 37 and 38 (McIntosh's *The Greenhouse, Hothouse and Stove*, and *The Flower Garden*). Under the print, engraved, is "Boronia Pinnata," "Geranium," "Epacris grandiflora," "Kennedia prostrata v. rubicunda"; and under that, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." There are other coloured illustrations in the book, but they are hand-coloured. Over the print is the above title. (See Note on page 278.) Probably this and No. 53 are on the same plate.

SIZE OF PAGE, 7 × 4½. SIZE OF PRINT, 3½ × 3 (about).

Published 1838.

This print is unsigned.

51. Greenhouse Shrubs.—Books, Nos. 37 and 38 (McIntosh's *The Greenhouse, Hothouse and Stove* and *The Flower Garden*). Under the print, engraved, is "Euphorbia fulgens," "Hovea celsi," "Tacsonia Pinnatistipula," "Erythrina christi-galli"; and under that, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." The other coloured illustrations in the book are hand-coloured. Over the print is the above title. (See Note on page 278.) This and No. 52 are on the same plate.

SIZE OF PAGE, 7 × 4½. SIZE OF PRINT, 3½ × 3 (about).

Published 1838.

52. Orchidœ.—Books, Nos. 37 and 38 (McIntosh's *The Greenhouse, Hothouse and Stove* and *The Flower Garden*). Under the print, engraved, is "Cypripedium Calceolus," "Dendrobium fimbriatum," "Dendrobium Moniliforme"; and under that, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." Over the print is the above title. The other illustrations in the book are hand-coloured. (See Note on page 278.) On the same plate as No. 51.

SIZE OF PAGE, 7 × 4½. SIZE OF PRINT, 3½ × 3 (about).

Published 1838.

This print is unsigned.

53. Annuals.—Books, Nos. 37 and 38 (McIntosh's *The Greenhouse, Hothouse and Stove* and *The Flower Garden*). Under the print, engraved, is "Convolvulus Major," "Oxyura Chrysanthemoides," Zinnia Elegans," "Heliophila Araboides," "Sweet Pea," "Schyzanthus retusus"; and under that, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." Over the print is the above title. (See Note below.) Probably on the same plate as No. 50. The other illustrations in the book are hand-coloured.

SIZE OF PAGE, 7 × 4½. SIZE OF PRINT, 3½ × 3 (about).

Published 1838.

This print is unsigned.

NOTE.—Most of the illustrations to McIntosh's *The Greenhouse, Hothouse and Stove* and *The Flower Garden* are hand-tinted over a low grade aquatint plate, and apparently only the four above-named, namely, 50, 51, 52 and 53, are printed in colours. McIntosh was gardener to the King of the Belgians at Claremont, and then to the Duke of Buccleuch at Dalkeith. The *Greenhouse* is a continuation of the *Flower Garden*. There are numerous woodcut illustrations uncoloured in both volumes which may or may not be by Baxter; none are signed, and there is nothing to show.

54. Sunshine and Cloudy Sky (see illustration, Plate 14).—Books, Nos. 2 and 60 (Barbould's *Evenings at Home* and M. A. Neale's *Smiles and Tears*). A rare and very charming little print of water, with mountains, a cloudy sky, and a rainbow.

> "Hail! mountain and waterfall, river and glen.
> Hail all that my heart must revere;
> Sweet Cambria has power to throw sunshine again
> O'er the soul that was gloomy and drear."
>
> *Smiles and Tears*, p. 16.

Under the print in type is "Oil Colours by G. Baxter, Patentee," in one line. (See note on children's books, page 10.)

SIZE OF PAGE, 5 × 3. SIZE OF PRINT, 2½ × 2 (about).

This print is unsigned.

55. View of the Park at Gehol.—Books, No. 1 (Abbott's *China and the English*). It is now, after many enquiries, definitely established that this print is only a woodcut by Baxter, and that there never was any coloured print in the book by him.

56. Yes, I am come of High Degree, for I am the Heir of Bold Buccleuch (see illustration, Plate 17). Books, No. 79 (Mrs. Fraser Tytler's *Tales of the Great and Brave*). The heir of the bold Buccleuch is seen clothed in a plaid suit of pronounced pattern seated on the table, close by is the " dark bloodhound," and through the open window " Branksome Castle " is visible. Readers of Sir Walter Scott will recognise these characters and the scene in the " Lay of the Last Minstrel." Under the print in type is the above title in two lines, and below that is " Printed in Oil Colours by G. Baxter, Patentee, Charterhouse Square," in one line. It is the frontispiece to the book. (See note on children's books, p. 10.)

SIZE OF PAGE, 6½ × 4. SIZE OF PRINT, 3½ × 3 (about).

This print is unsigned.

57. The Old Water Mill.—Books, No. 17 (Eliza Cook's *Melaia, and other Poems*). Perhaps this " Isola Bella " and " The Welsh Harper " are the most pleasing little prints of all Baxter's early work. We are shown the Mill and " the peaceful abode " of the miller, with its " flower-twined porch " and Roger, the boy, " lolling " on his sack.

" And here was the Mill where we idled away
Our holiday hours on a clear summer day;
Where Roger, the Miller's boy, loll'd on a sack,
And chorus'd his song to the merry click clack.

" And here was the Miller's house, peaceful abode,
Where the flower-twined porch drew all eyes from the road,
Where roses and jasmine embower'd a door
That never was closed to the wayworn or poor.

" This play-place of childhood was graved on my heart
In rare Paradise colours that now must depart;
The old water mill's gone, the fair vision is fled,
And I weep o'er its wreck as I do for the dead."

Eliza Cook's *Poems*, page 17.

Engraved under the print is the above title, and below that is " Printed in Oil Colours by G. Baxter, 3, Charterhouse Square, from a Painting by W. Burgess," the artist of " Stolen Pleasures " (No. 272). It is the frontispiece to the book. (See note on children's books, page 10.)

SIZE OF PAGE, 6¼ × 4. SIZE OF PRINT, 4 × 3¼ (about).

Published 1848.

This print is unsigned.

58. The English Ship by Moonlight (see illustration, Plate 22).—Books, No. 17 (Eliza Cook's *Melaia and other Poems*). A castle is shown on a rock, and a ship sailing by full moon. There is no lettering under the print, but it is the vignette on the title-page.

" The world below hath not for me
Such a fair and glorious sight,
As an English ship and rippling sea
In the clear and full moonlight."

Eliza Cook's *Poems*, page 48.

It matches well with No. 18. (See note on children's books, page 10.)

SIZE OF PAGE, $6\frac{1}{4} \times 4$. SIZE OF PRINT, $3 \times 2\frac{1}{2}$ (about).

Published 1838.

This print is unsigned.

59. Milo of Crotona rending the Oak.—Books, No. 52 (Mudie's *Physical Man*). The explanation of the print in the book is: " Milo of Crotona, a celebrated athlete, who, it is said, attempted to rend asunder an oak which had been shattered by lightning. He succeeded in his attempt, but his strength failing, the tree, in the rebound, closed upon his hand. Being alone in a wild forest, he remained a prisoner, and was destroyed by wolves." Under the print in the centre in type is the above title, and below that in two lines is " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square, from a Painting by G. F. Sargeant " (59a) (spelled Sargent in many prints). It is the frontispiece to the book. Hand-coloured prints are often come across. These are not by Baxter, and are later, we think. (See note on Mudie's books, page 9.)

59a

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $4 \times 3\frac{1}{2}$ (about).

Published 1838.

60. The Dying Gladiator.—Books, No 52 (Mudie's *Physical Man*). The vignette on the title-page. The description of the print in the book is: " The vignette represents the celebrated statue immortalized by Byron as ' The Dying Gladiator,' a work showing at once the delicate hand of the artist and muscular power of the man." A little chiaroscuro-looking print, but it is really from an aquatinted plate and possibly one block. Under the print is the above title. This may or may not be by Baxter, but we think it is. (See note on Mudie's books.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $1\frac{1}{4} \times 2$ (about).

Published 1838.

This print is unsigned.

61. Lo Studio.—Books, No. 51 (Mudie's *Intellectual Man*). Michael Angelo stands at his easel in his studio, whilst Dante looks on contemplatively. We know it is the great Florentine artist, sculptor, and architect, because there is exhibited a plan of St. Peter's at Rome, which he largely designed, and other memorials of his genius are about. This is the Frontispiece to the book. Under the print in type in the centre is the above title, and below that in two lines is " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a Painting by
61a G. F. Sargeant " (61a) (spelled Sargent in many prints). (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $3\frac{1}{4} \times 4$ (about).

Published 1839.

This print is unsigned.

62. Michael Angelo's Moses.—Books, No. 5 (Mudie's *Intellectual Man*). This is a vignette on the title-page of the book. In monochrome, neutral tint, it looks like a chiaroscuro, but is really from an aquatint plate and perhaps one block. It is not certain this print is by Baxter, but we think it is. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $1\frac{1}{2} \times 2$ (about).

Published 1839.

63. Domestic Happiness.—Books, No. 50 (Mudie's *Social Man*). It is almost certain Baxter never printed this in colours, and that all those seen are hand-tinted, but the plate appears to be partly aquatint and partly stipple. There is no lettering, but in later editions the above title is inserted in type. It is the frontispiece to the book. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, 4×4.

Published 1840.

This print is unsigned.

64. Child on a Bed.—Books, No. 50 (Mudie's *Social Man*). In monochrome neutral tint like a chiaroscuro, but from a plate and perhaps one block, and occasionally found hand-tinted. There is no lettering. This is the vignette on the title-page of the book. (See note on Mudie's books, page 9.)

SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $2\frac{1}{4} \times 1\frac{1}{4}$ (about)

Published 1840.

This print is unsigned.

65. The Judgment of Brutus.—Books, No. 53 (Mudie's *Moral Man*) Brutus is seen delivering judgment. Under the print in the centre in type is the above title, and below that in two lines is: "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square, from a Painting by G. F. Sargeant" (65a) (spelled Sargent in many prints).
65a This is the frontispiece to the book. (See note on Mudie's books, page 9.)
SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $4\frac{1}{2} \times 3\frac{1}{2}$ (about).
Published 1840.

This print is unsigned.

66. Socrates.—Books, No. 53 (Mudie's *Moral Man*). In monochrome neutral tint from a plate and perhaps one block. Under the print in type is the above title. This is the vignette on the title-page. (See note on Mudie's books, page 9.)
SIZE OF PAGE, $6\frac{5}{8} \times 4$. SIZE OF PRINT, $1\frac{1}{2} \times 1\frac{3}{4}$ (about).
Published 1840.

This print is unsigned.

67. Boy Throwing Stones at Ducks.—Books, No. 18 (Mary Elliott's *Tales for Boys*). "In the midst of this pool swam a whole brood of young ducks, headed by the mother; the harmless creatures were quacking away in great glee, and John thought it would be fine fun to make them swim a race, so he pelted them with pebbles."—*Tales for Boys*, page 86. This is the frontispiece to the book. Below the print in the centre in type is "Tales for Boys," and under that is "Baxter's Oil Colour Printing, 3, Charterhouse Square. (From a painting by J. Browne)," in two lines. The print seems to be from wood blocks only. There are some clever forgeries about, both in and out of books. (See note on children's books, page 10.) For other prints after J. Browne see Nos. 6, 21 and 68.
SIZE OF PAGE, $5\frac{1}{2} \times 3\frac{1}{2}$. SIZE OF PRINT, $4 \times 2\frac{1}{2}$.
Published 1836.

This print is unsigned.

68. Children Outside Gates of a Mansion (see illustration, Plate 14).—Books, Nos. 19 and 23 (Mary Elliott's *Tales for Girls* and Mary Elliott's *Rural Employments*). "Singing and jumping she reached the well-known spot, but was greatly surprised to see a circle of grave faces instead of merry ones. Before she could express the surprise she felt, Harry Jones cried out, 'O, Ann, here is sad news, no treat at Oak Park.'"—*Tales for Girls*, page 100. The print is the frontispiece to the book. There are some clever forgeries about, both in and out of books; purchasers should beware. Under the print in the centre in type is "Tales for Girls," and under that in two lines is "Baxter's Oil Colour Printing, 3, Charterhouse Square. (From a painting by J. Browne)."

(See page 99 of this volume as to Wm. E. Baxter's evidence on this print.) On some impressions "Ivy Hall" is visible on the pillars of the gate at the entrance to the Mansion. (See note on Mudie's books, page 9.) For other prints after J. Browne see Nos. 6, 21 and 67).

SIZE OF PAGE, $5\frac{1}{2} \times 3\frac{1}{2}$. SIZE OF PRINT, $4 \times 2\frac{1}{2}$.
Published 1836.

69. Two Lovers Standing Under a Tree.—Books, Nos. 24 and 30 (Mary Elliott's *Evergreen* and *The Garland of Love*). The print is always in sepia.

"Our first young love resembles
That short but brilliant ray,
Which smiles and weeps and trembles
Through April's earliest day.
No, no, all life before us,
Howe'er its lights may play,
Can shed no lustre o'er us
Like that first April ray."

Garland of Love, page 218.

Under the print in type in one line is "Printed in Sepia by Baxter, from a design by Harvey." (See note on children's books, page 10.)

SIZE OF PAGE, $5\frac{3}{4} \times 3\frac{5}{8}$. SIZE OF PRINT, $3\frac{1}{2} \times 3$ (about).
Published 1836.

This print is unsigned.

70. Parsonage at Ovingham.—Books, Nos. 21 and 35 (John Jackson's *Wood Engraving* and Mary Elliott's *Tales of Truth*). The scene represents the place where Bewick was educated and buried. This would be interesting to John Jackson, who was a pupil of Bewick. It is in sepia, and is an illustration to his book. "The opposite view of the Parsonage at Ovingham has been executed by Mr. Baxter entirely from wood blocks in imitation of a drawing by Edward Swinburne, Esq., and is inserted here as a specimen of chiaroscuro engraving. In this view the gable end of the Parsonage is seen to the left of the trees, while between them Prudhoe Castle is perceived on the opposite bank of the Tyne. The road to the right, where an angler is seen with a rod over his shoulder, is that which leads to the ferry between Ovingham and Prudhoe."—Jackson's *Wood Engraving*, page 713. Under the print in the centre in type in one line is the above title; there is no other lettering. The print is not on the page but interleaved. (See further page 71 of this volume.)

SIZE OF PAGE, $6\frac{3}{4} \times 5$. SIZE OF PRINT, $4\frac{5}{8} \times 3\frac{1}{2}$.
Published 1839.

This print is unsigned.

CHAPTER X

Part 1

Missionary Prints: Period 1838-9 to 1846-7

Missionary Subjects

For those interested in Missionary work, either for itself or because it has proved the beginning of so much British civilisation in other lands, this chapter cannot fail to be of the highest interest, value and instruction. Missionary efforts long preceded this epoch, but at the time Baxter was giving forth the prints described in this section, it was probably at its greatest intensity. Of the four Societies for which Baxter worked, the Baptist Missionary Society was the oldest, it having been founded in 1792. The London Missionary Society comes next, having been founded in 1795; the Religious Tract Society in 1799; and the Wesleyan Missionary Society in 1813.

Judged from the point of view of the artist and colour printer, this period contains Baxter's best and most earnest work. Taken all round, his powers seem to have been at their zenith both as regards design and colour during this time, and nearly all his prints were original compositions. Many of them were of an important size, and their general get-up fanciful and good. Perhaps in all the history and range of colour printing, no other such superb portraits as those of Mr. and Mrs. Chubb, Williams and Moffat (1843), and Pomare and Pritchard are known to have been produced by mechanical means. All the portraits

included here are most striking and effective prints; they can hardly be distinguished from oil paintings, and must rise in value as these qualities come to be better recognised.

During this period, Baxter published his first portrait in colours and also commenced to issue prints for purposes other than book illustration, and started his mounts for them. Except for the few plates mentioned in Part 2, which commences on page 315, these years were devoted largely to the production of prints connected with Missionary enterprise, which, as we have pointed out, at this time took a very firm hold of the minds and consciences of a large portion of the people of this country. Not one of the purely Missionary prints in Part 1, and only one of the prints in Part 2, has been reproduced by any other printer from Baxter's plates and blocks. Le Blond printed No. 106a from Baxter's plate, but neither he nor anyone else has made any attempt at any others.

Financially this period was disastrous for Baxter. His method was altogether too laborious and painstaking, and therefore with a low output was too expensive to be remunerative. But although he was brought to pecuniary ruin, he laid the basis of his future reputation; and the prints themselves, although to-day the subjects may not be universally popular, will stand for long as monuments of his pioneer skill, artistic workmanship, and beautiful colouring.

Very few of these prints were included in the 1860 Southgate and Barrett catalogue of sale, and a note was appended to the few lots of No. 82 as follows: "These beautiful prints have been for some years out of print. The few copies discovered in stock are included in the sale."

There are no entries in the Catalogue of Nos. 80, 84, 87, 93 or 103. Most—we may say all—of the larger prints included in this section are occasionally found in sepia, and they possess (in the same way as the prints when in colours) that beautiful glazed surface so indicative of the "Baxter print." Were this not the fact one might be tempted to surmise they were only first pulls from the plate. From the time Baxter ceased to print from the plates in this chapter to the time of his death we do not know what happened to them. They do not appear

to have been printed from, and they were not included in the above 1860 Catalogue of Sale, nor in the republication lists of himself, Vincent Brooks, or Vincent Brooks, Day and Son, and therefore could not be printed by Le Blond.

All the portraits of Williams are placed together as a matter of interest; but a few prints of this and other subjects were never in colours, as will be seen in the several descriptions of them. Some of the large prints in colours were issued by subscription after circulars of invitation had been issued to subscribers. These circulars are very rare, and when seen should be secured, if possible. The many advertisements which appeared also are very interesting, and form attractive additions to any collections of Baxter's prints.

The Missionary prints are particularly interesting for the glimpses they give of the lives of several distinguished men—of Williams and Moffat, Knibb, Medhurst and Pritchard, and others.

On September 30th, 1816, nine missionaries were set apart to the service to which they had consecrated themselves at Surrey Chapel—five for South Africa, four for the South Seas. The youngest of the five was Moffat; the youngest of the four was Williams, but these two never again met. Each went to his sphere of labour and played a prominent part in the world's religious, philanthropic, and civilised progress, and are prominent figures in Baxter's missionary art. Knibb, who went to Jamaica in 1826 and died there in 1845, was celebrated for the gallant fight he made against slavery. In zealous fervour he exclaimed: "I'll have slavery down! I'll never rest day or night until I see it destroyed, root and branch. I will not desist speaking until the greatest of crimes—slavery—is abolished." And he did what he said. There is Medhurst, too, who was for many years in China, and after whom a street is named in Shanghai. There will be found during the course of this chapter memorials of these and of others who devoted their lives to what they believed to be righteous ends.

PART I.

CATALOGUE OF PRINTS OF MISSIONARY PERIOD CONFINED TO MISSIONARY SUBJECTS.

MISSIONS TO THE SOUTH SEAS.

71. The Rev. John Williams (see illustration, Plate 13).—Books, No. 84 Williams' *Missionary Enterprises*).

This interesting print was Baxter's first portrait in colours, and was drawn from life when this well-known missionary of the London Missionary Society and "the first Christian martyr in the South Seas" was last in England before his ill-fated journey in the *Camden*. Williams was born in 1796 and was massacred by savages on November 20th, 1839. The portrait was sold also as a separate print by J. Snow at the price of 1s. 6d., but exactly in what form is not known. It was this mode of publication that first impressed upon Baxter the advantages of a separate sale for his prints as distinguished from book illustration. The print is from an aquatint plate and blocks. Williams is shown seated in an arm-chair, which is covered in red material. The portrait is three quarter length. He is facing to his right near a window, through which are seen the sea and a Missionary ship, probably the *Camden*.

Under the print is: "Yours affy J. Williams," in imitation of his signature; and engraved below that, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square," in one line. Further below that is: "Published by J. Snow, 26, Paternoster Row." As to Williams' statement regarding this portrait in the preface to the fourth thousand of his *Enterprises* see page 71 of this volume.

The Rev. John Campbell, in his book *The Martyr of Erromanga* at page 216 says of Williams' personal appearance: "The first thing with regard to his person, that presented itself to us, is his great physical power, which materially contributed to success in his peculiar sphere of missionary effort. He was massive rather than muscular, and strong without remarkable activity; his stature was somewhat above the middle size, his chest one of unusual breadth, the shoulders considerably rounded, and the whole frame bulky and broadly set. His aspect was a little singular; indeed, he was often taken for a foreigner."

SIZE OF PAGE, $8\frac{7}{8} \times 5\frac{3}{4}$. SIZE OF PRINT, $5\frac{1}{8} \times 4\frac{1}{8}$.
Published 1837.

This print is unsigned.

72. The Rev. John Williams (uncoloured).—Books, No. 84 (Williams' *Missionary Enterprises*). An aquatint uncoloured variety of No. 71, and inserted in later editions of the book in lieu of the coloured variety. The signature is the same, and on the extreme right, engraved just under some prints, is "Baxter, Sc., 3, Charterhouse Square"; and at the bottom of the page is "Published by J. Snow, 26, Paternoster

Row." Also sold by Snow as a separate print, but in what form exactly is unknown. This print is probably No. 71 uncoloured. Original published price, when sold separately, 6d.

SIZE OF PAGE, $8\frac{7}{8} \times 5\frac{3}{4}$. SIZE OF PRINT, $5\frac{1}{8} \times 4\frac{1}{8}$.
Published 1837.

This print is unsigned.

73. The Rev. John Williams (small portrait, uncoloured).—Similar in design to No. 72, but this is smaller and mostly in line and stipple. Under the print is " Yours Affy., J. Williams " (Williams' signature); and on the right is " G. Baxter, Sculp.," and lower down there is " London. John Snow, Paternoster Row," in two lines. It is probably an illustration to *The Martyr of Erromanga*, by John Campbell, D.D., published in 1840.

SIZE OF PAGE, $6\frac{3}{4} \times 4$. SIZE OF PRINT, $2\frac{3}{4} \times 2\frac{1}{4}$.

This print is unsigned.

74. The Lamented Missionary, the Rev. John Williams (see illustration, Plate 23).—A large and most excellent portrait. Companion to No. 89 and 92, and also, if desired, to 84 and 85. The missionary is seen seated in a red-backed arm-chair three quarter length, face inclined to the right of the picture. The manuscript of his book and a letter from his biographer Prout lie on the table by his side. The background is the wall, bookcase, and curtain of his study.

Dr. Campbell, in his *Martyr of Erromanga*, page 217, says: " There was something strikingly peculiar in the aspect of Mr. Williams. Having been once seen, he was ever after easily recognised, and you could instantly point him out, at a distance, among ten thousand men. The head was very large and long, and greatly wanting in that conical elevation so generally found associated with extreme benevolence—a quality for which, notwithstanding, he was so remarkable. The forehead was an oblong square, of no great breadth, and retired considerably. . . . The eye was soft and lustrous; it sparkled from beneath his dark brows."

The plate has no lettering, but the print—as also its companion No. 89—is on a tinted cardboard mount with three varieties of lettering.

No. 1 has its lettering engraved or possibly in fine type in the bottom right corner of the mount as follows in two lines: " The Rev. J. Williams, seated in his study, writing the ' Missionary Enterprises.' Printed in oil colours, and Published by the Patentee, G. Baxter, 3, Charterhouse Square, London, 1843."

No. 2 has its lettering engraved in the bottom centre of the mount in three lines, as follows: " The Lamented Missionary, the Rev. John Williams, who was cruelly Massacred at Erromanga "; and below that in three lines is: " Seated in his study composing his celebrated ' Missionary Enterprises,' which have been aptly designated as a Supplement to the

Acts of the Apostles. Designed and Printed in Oil Colours by the Patentee, George Baxter." Below that, in two lines, is: " London: Published by G. Baxter, 3, Charterhouse Square, April 1st, 1843, & sold by Messrs. Hamilton & Co., Ward & Co., Simpkin & Co., and by the Country Agents."

No. 3 has its lettering in gold type in the bottom centre of the mount and an imitation of Williams' signature as follows: " J. Williams." Then in two lines there is: " Who was cruelly Massacred at Erromanga, seated in his study composing his celebrated work on the South Sea Islands." Below that, in two lines, is: " Designed, Printed in Oil, and Published by George Baxter, Patentee, 11, Northampton Square, London."

No. 1 is often called on the mount a " proof." All three have the usual coloured Baxter line round the print on the mount. The mounts are not all of the same tint. It will be observed that, whilst Nos. 1 and 2 are published from Charterhouse Square, No. 3 is from Northampton Square, which is a proof that it was after April 1st, 1843, that Baxter moved into Northampton Square. The order of publication was probably as we have placed them. These prints are most likely (as Baxter speaks of them in his advertisements as his portraits of Williams in oil and mezzo) No. 75 coloured. This is a mezzotinted plate. As to whether this and other plates were actually engraved by Baxter, we must refer our readers to Chapter 4, Part 2. It is the print presented by Baxter to the Missionary ship *John Williams*, the successor of the *Camden*, and was hanging in the chief cabin when that ship left on June 3rd, 1844. It was once shown to the native who killed Williams, so as to explain to him whom he had murdered.

The print was produced from as many as twenty-two blocks. None of the letterings on the mounts claim that Baxter engraved the plate; but that on No. 75 does, and this print is probably that print coloured.

Prout, his biographer, wrote of this print about Baxter: " The plate of dear Williams is a treasure; the likeness, in my judgment, is the most perfect that has yet been produced. I have never realised the living form of my revered friend as I did when I saw the original drawing, or as I do now when my eye rests on this admirable copy." This and the print No. 89 were published at great pressure after a quarrel with Snow. (See page 78.) The engraved lettering on the mounts is from separate plates. The original published price to subscribers was 10s. 6d., proofs 15s.; to non-subscribers 12s., proofs £1 1s. There would not appear to be any sepia prints of this variety, all of them having the altered background of No. 76.

SIZE OF PRINT, $10\frac{3}{4} \times 8\frac{3}{4}$. SIZE OF MOUNTS, $16\frac{1}{2} \times 13\frac{1}{2}$.

Published April 1st, 1843.

This print is unsigned.

75. The Rev. John Williams (mezzotint; uncoloured variety of No. 74).—Companion print to No. 90. Except for the absence of colour, this print is the same as No. 74, and was published at the same time, and very likely from the same plate. Below the print engraved in the centre in seven lines is precisely the same lettering as on the mount of No. 2 variety of No. 74, except that instead of the words "Designed and Printed in Oil Colours by the Patentee," etc., it is "Designed and Engraved by G. Baxter," etc. Thus he claims to have engraved the plate. In this print and its companion we find Baxter using mezzotint in place of the aquatint he more often used, although we must not forget that for his "Coronation" and "Opening of Parliament" prints in the year 1841 he used mezzotint, probably then for the first time. Original published price 4s. 6d.; proofs 6s. 6d.

SIZE OF PRINT, 10¾ × 8¾. SIZE OF PRINT WITH MARGINS, 14 × 11¾.

Published April 1st, 1843.

This print is unsigned.

76. The Rev. John Williams (see illustration, Plate 23). (Another large portrait in colours.) Companion print to Nos. 89 and 92.—This print is immeasurably inferior to No. 74, although from the same plate. The background, however, has been altered so as to show, instead of Williams' study, the scene described below. The martyr in this print is shown seated on a verandah. Dr. Campbell says in his *Martyr of Erromanga* (page 100): "For more than a month prior to his departure (from Rarotonga), groups of the people collected in the cool of the evening around the trunk of some gigantic tree or beneath the shade of a stately banana, and sang in plaintive strains the stanzas which they had composed to express their sorrow at the anticipated separation." This was the print published by the *Patriot* under its scheme as detailed on page 80 of this volume, Nos. 89 and 92 being the others. All three are generally found on a canvas stretcher and highly varnished, for which the publishers charged 1s. extra.

Below the print on the stretcher in the centre in type in five lines is: "The Rev. J. Williams, the Martyr of Erromanga, with a landscape of the Mission house and grounds at Rarotonga. Designed, Engraved, and Printed by G. Baxter, Patentee of Oil Colour Printing, 'Patriot' Office, London. No. 1 of the Missionary Portrait Gallery." It will be noted Baxter here states he "engraved the plate." Original published price 10s. 6d., or free to subscribers to the paper. (For particulars of sepia prints see page 409.)

SIZE OF PRINT, 10¾ × 8¾. SIZE OF STRETCHER, 14 × 11¼.

Published July 1st, 1846.

This print is unsigned.

77. The Rev. John Williams (another variety).—Uncoloured, bare-headed, full-length portrait of Williams on board ship. Under the print on the left in one line engraved is " Drawn and Engraved by G. Baxter, 3, Charterhouse Square." Lower down, in imitation of Williams' writing, is: " For my part I cannot content myself within the narrow limits of a single reef," followed by an imitation of Williams' signature. Below that is: " London, John Snow, Paternoster Row." It is never in colours; it is engraved in line and stipple—a somewhat rare method with Baxter—and was the frontispiece to Prout's *Memoir of Williams*, published in 1843.

SIZE OF PAGE, $8\frac{7}{8} \times 5\frac{3}{4}$. SIZE OF PRINT, $5\frac{3}{4} \times 4$.

Published 1843.

This print is unsigned.

78. The Rev. John Williams (another variety).—In the *Patriot* of May 29th, 1843, and other dates appeared an advertisement as follows: " Now publishing, at the subscription price of £1 1s., a splendid full-length portrait of the Rev. J. Williams as represented in the picture of his reception by the natives of Tanna the day before he was massacred, and acknowledged by the friends of missions as a faithful likeness of this lamented missionary. Beautifully printed in oil colours by the patentee and publisher, G. Baxter, London." Notwithstanding this advertisement and what is stated in it, no such print is known, unless Baxter means by it his print of " the arrival at Tanna," No. 82, which is not impossible, as the price is the same. Or he may have intended to produce an enlargement of the portrait of Williams delineated in it.

79. Té Po, a Chief of Rarotonga.—Books, No. 84 (Williams' *Missionary Enterprises*). Full length portrait of this nude, tattooed chief. He has a spear in one hand and a pandanus leaf in the other, and he wears a head-dress. Rarotonga, in the Hervey Isles, was the home of the Rev. John Williams in the South Seas for some years, and in 1849 so completely had every vestige of idolatry been swept away that a young Rarotongan, who came to London, saw in the Missionary Museum for the first time the idols his fathers had worshipped. Rarotonga was discovered by Williams, and was in his day the most populous of the Hervey group. Engraved under the print in the centre is the above title in one line, and below that in two lines is: " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square, from a Painting by J. Williams, Jr." Below that in one line on many prints is: " Published by John Snow, 26, Paternoster Row, London."

79a There are two varieties of this print. In this one (79a) the Chief does not appear so tall, is more stalwart-looking than in the other, and his hair and spear-head, as well as the ground, are slightly different.

SIZE OF PAGE, $8\frac{5}{8} \times 5\frac{1}{2}$. SIZE OF PRINT, $5\frac{5}{8} \times 3\frac{1}{2}$.

Published 1837.

These prints are unsigned.

80. The Departure of the Camden (see illustration, Plate 13). This is the first coloured print by Baxter that was not a book illustration, and the first to be published on a mount. It will be noted there is no line round the mount, and that the lettering is in type, not engraved. The *Camden* was a London Missionary Society ship, and is seen flying Missionary flags. The first ship of the London Missionary Society was the *Duff*, which sailed in August, 1796, and was captured by a French privateer called the *Buonaparte* in 1799 off South America. From that time there was no ship until Williams built the *Messenger of Peace* at Rarotonga in 1827, which was lost. The *Camden* was the third vessel, and was purchased in 1838, and now the people are assembled to see her off on her maiden voyage, with Williams and other missionaries aboard. The tug *City of Canterbury* is seen crowded with friends, who have come in her from London Bridge to Gravesend. Note the meat hanging in the rigging. It was a great day. London Bridge and all the wharves from which a sight of the vessel could be obtained were crowded with spectators, who rent the air with acclamations. Mr. Williams stood, hat in hand, acknowledging the honour paid until overpowered by his feelings. The vessel then proceeded at a rapid rate towards Gravesend, the *Camden* with all her canvas spread and the *City of Canterbury* keeping her company for four or five miles. She anchored at Herne Bay on April 12th, 1838, and afterwards put into Dartmouth, where the Missionaries went ashore and held a meeting.

The mount is buff colour, and below the print on the mount in type in the centre in six lines is: " Dedicated to the London Missionary Society. The departure of the *Camden* Missionary Ship, April 11th, 1838 [this date is omitted in some prints] with the Rev. J. Williams and Missionaries for the South Seas from the River Thames; sketched on the spot and Printed in Oil Colours by G. Baxter, Patentee, 3, Charterhouse Square, London. Published by John Snow, 35, Paternoster Row." Or sometimes, as Snow moved from 35 to 26, Paternoster Row, the number is found to be erased.

Thus Baxter claims to have designed the picture and printed it, but he makes no claim to have engraved it; and Snow who was the Publisher for the London Missionary Society, published it. Williams' mission was

to investigate the Isles between the Navigators and New Guinea, to ascertain the disposition of the inhabitants. He never returned. Print No. 82 shews the reason.

Possibly Snow or the London Missionary Society, retained the plate, and the print was never republished; hence its rarity. It is not included in the list of his Missionary prints which Baxter advertised in the *Patriot* on October 9th, 1845, nor is the plate or any print included in the 1860 Southgate & Barrett catalogue of sale. Original published price 4s. The *Camden* was employed for five years and then returned to England, and a larger ship, the *John Williams*, was purchased. Probably there is no lettering on the plate. (See also pages 71 and 174 of this volume).

SIZE OF PRINT, $9\frac{3}{4} \times 5\frac{3}{4}$. SIZE OF MOUNT, $14 \times 10\frac{1}{2}$.

Published 1838.

This print is unsigned.

81. The Camden Passing the Isle of Wight.—The following advertisement appeared in several books and contemporary journals in 1838: "Dedicated to the London Missionary Society. A splendid coloured print of the *Camden* Missionary Ship leaving Gravesend on the 11 April. Taken on the spot. Printed in Oil Colours by Mr. G. Baxter. Size, including tinted paper, 14 × 10. Price 4s. Also on a larger scale, representing the *Camden* passing the Isle of Wight. Beautifully coloured, with a facsimile of the handwriting of the Rev. J. Williams. Price 7s."

It is very doubtful if this print was ever produced, or, if it was, if any copy of it is extant. Snow probably kept the plate, and few, if any, copies were produced. If there were any, they are now probably lost. The print may have been advertised in advance.

81a. The John Wesley Missionary Ship.—Although never in colours, this little oval print is inserted because it is an excellent piece of aquatinting by Baxter, and is rather a favourite. The ship was a Missionary ship of the Wesleyan Missionary Society, and was an illustration to one of their publications. Under the print in three lines in the centre, engraved, is the above title and: "Sketched & Engraved by George Baxter, 11, Northampton Square." Thus we see Baxter claims it as an original design and that he also engraved it. (See also page 181 of this volume.)

SIZE OF PAGE, $6\frac{1}{2} \times 4\frac{1}{4}$. SIZE OF PRINT (OVAL), $4\frac{1}{2} \times 2\frac{1}{2}$.

82a. The Reception of the Rev. J. Williams at Tanna in the South Seas, the day before he was Massacred.

82b. The Massacre of the Lamented Missionary, the Rev. J. Williams, and Mr. Harris (see illustrations, Plate 79).—Books, No. 6 (*Baxter's two specimens of printing, etc.*). After the "*Camden*" these are the first prints published on mounts by Baxter. They are companion pictures, and the contemporary advertisement of them says: "They are accompanied by an interesting account by Chevalier Sir Peter Dillon, late from the South Seas."

The Christian Examiner for April, 1841, says: "The sum of fifty guineas as a kind of first-fruits has already been generously presented by Mr. Baxter—an act as honourable to him as a man as his pictures are creditable to him as an artist." This was a gift by Baxter to the fund raised for the martyred Williams' family.

The lettering on the bottom margin of the plates is, in the centre, in one line, the respective titles; but added to that of print 82a is: "At Erromanga, South Seas," and on the left bottom margin of each plate is "Designed, Engraved & Published on the 1st day of January, 1841, by the Patentee of Oil Colour Printing, George Baxter, 3, Charterhouse Square, London." The book was presented to purchasers of the pair of prints which are illustrations for the volume, or, more correctly, pamphlet. Sometimes when in the book they are without lettering on the mounts, but generally they are mounted, both when sold in the book and separately, and then they are on tinted cardboard mounts (usually buff colour), on which, below the print in type in four lines on the first and three lines on the second in the centre on the mounts, are the above respective titles; and below in three lines on each is: "Printed in Oil Colours and Published by the Patentee, G. Baxter, 3, Charterhouse Square, London, 1841."

Although contemporary advertisements say "the prints can be had of Mr. Snow," his name does not appear on them, nor in the pamphlet, which is rather emphatic evidence that it is "Published by the Patentee." The "*Camden*" arrived at Tanna on November 13th, 1839. The *Patriot* of May 17th, 1841, says: "We observe these beautiful specimens of Baxter's art have attracted the approving notice of the Queen." The following are extracts from the letterpress published with the prints:—

"THE LAST TWO DAYS OF THE REV. J. WILLIAMS AND MR. HARRIS.

"These prints have been executed by Mr. Baxter, for whose new art of printing in colours Mr. Williams, when in England, showed great partiality, having engaged him to illustrate his work on 'Missionary Enterprises.' A friendship sprang up from their daily intercourse, and when Mr. Williams left the Thames in the *Camden* Mr. Baxter was one of the last persons with whom he bade adieu with reciprocal assurances of the warmest friendship.

"Upon the arrival in England of the fatal intelligence of his death, Mr. Baxter thought he could not better evince the sincerity of his regret for the loss of his friend than by dedicating his art and his labours to perpetuate the memory of so estimable a man. The result was the production of the pictures now submitted to the public.

"DESCRIPTION OF THE PICTURES.

"The first subject represents the incidents at the moment when the boat has touched the shore at Tanna. The native has landed, and, standing midway between the little vessel and a crowd of natives, is addressing his countrymen with persuasions to receive the strangers peaceably, on account of the great benefits they are likely to derive from their presence. The dubious savages listen for a while to his exhortations, the lamented Missionary meantime standing at the head of the boat, with his hat in hand, waiting for permission to land. . . . . Mr. Cunningham, anxious to further the effect of his friend's silent appeal, and the urgency of the native, is displaying some coloured stuff and a looking-glass to the eyes of the sable inhabitants. They, on their part, appear to be awakening to the effect of these several inducements, and almost already declare their welcome to the messenger of truth. The foreground is formed by the bright blue waters of the bay. . . . The middle distance displays a rich variety of bold scenery, coloured with the gorgeous drapery of luxurious foliage, and varied by every tint of those meridian latitudes; whilst beyond, from one of the two lofty peaks towering to the skies, the volcano is seen emitting its sulphurous fire and smoke. To the right, and at the vanishing-point, is the shadowy figure of the *Camden* lying to in the offing beneath the shelter of a mass of lofty rocks.

"The other picture is a subject of a more startling and appalling character, in melancholy contrast with that of which we have just spoken. The moment which Mr. Baxter has chosen, and most judiciously, is that when the revered Missionary fell, like Stephen, beneath the various weapons of his murderous assassins. Here, as at Tanna, are all the appliances and splendour of a tropical landscape. Nay, it is more varied, beautiful, and interesting. On the mountain, which is romantic, a waterfall descends in its closely sinuous and sparkling course to the savannah. The ship is again distinguished, by its vapoury sails and darker hull, in the distance. The boat, the natives, and the Missionary are there, but alas! in how changed a position. The scene is taken and put down from the representations of Mr. Leary, who was in the boat at the time. The natives are in wild commotion, every countenance expressive of the most diabolical malice and rage. Armed with spears, massive and murderous clubs, made of the hard wood of the island, slings, and bows and arrows, they all seem intent on

the work of death. In the middle distance, by the side of the brook, the figure of Mr. Harris is seen, as he has just fallen beneath the blows of his assailants. Lying upon his back he is endeavouring to raise himself on his hands and elbows; while a number of natives stand over him, two of whom have already pierced his body with their spears, two are striking him with their deadly clubs, and others are running to share in the deed of destruction. In the foreground is the principal incident. Mr. Williams, alarmed by the exclamation of Mr. Cunningham in hastening from the fatal shore, has just got within the spray of the flowing tide, when he is brought to the ground by a blow from the club of one of the natives. His hat has fallen off and is swimming on the spray. . . . Over him, ready to repeat the blow, stand two of the natives with their clubs upraised, while another by their side is ready to pierce the heart of the unhappy Missionary with his spear. Behind are others hastening to the assault, brandishing their clubs; and among them is one with his arrow already fitted to the string, and another with the war shell at his lips blowing the fatal whoop. In the interval of space between the martyrdoms of Mr. Williams and Mr. Harris, there is a multitude of the armed savages crowding in violent haste to seize the boat. One has already approached and poised his dart for a cast, another whirling his club is still nearer, and a third with his weapon already on the strike. One of the seamen has levelled a boat-hook at the savage, another is pushing off from the beach, while two others are pulling lustily at their oars. Mr. Cunningham stands in the stern of the boat appearing to ward off the blow about to be given him; while Captain Morgan, in horrified amazement, stands a little farther forward, apparently quite forgetful of his own safety while viewing the murder of his friends. The scene is one of sublime and dreadful interest, and the treatment of it worthy to commemorate the momentous occurrence it represents."

The native who killed Williams had had his son murdered shortly before and he was waiting for revenge. He did not know Williams and Harris were missionaries. The club with which the deed was done is now in the London Missionary Society Museum. Tanna is an island of the New Hebrides group in the South Pacific, twenty-two miles long and ten broad, and was discovered by Captain Cook. The inhabitants were always treacherous even in Captain Cook's day. Erromanga is also an island of the New Hebrides, larger than Tanna.

There are some prints on satin.

The original published price to subscribers was £2 2s. the pair, to non-subscribers £2 12s. 6d. or in gold frames, on each of which is a medallion inscription, £4 2s. Proofs £1 11s. 6d. each. The descriptions in the medallions are (a) " The Reception of the Rev. J. Williams at

Tanna in the South Seas the day before he was Massacred. Printed in Oil Colours and Published by the Patentee, G. Baxter, 3, Charterhouse Square." (b) " The Massacre of the Rev. J. Williams and Mr. Harris. Printed in Oil Colours and Published by the Patentee, G. Baxter, 3, Charterhouse Square."

As to the prints in sepia, see page 409. See also page 175 of this volume.

SIZE OF PRINTS, $8\frac{3}{8} \times 12\frac{3}{4}$. SIZE OF MOUNTS AS IN THE BOOK, $16 \times 10\frac{3}{4}$.

Published January 1st, 1841.

These prints are unsigned.

83. The Rev. J. Williams' First Interview with the Natives of Erromanga (see illustration, Plate 27).—Books, No. 9 (Campbell's *Martyr of Erromanga*). The boat, with Williams and party, is shewn on its way from the *Camden* to the shore. Williams is seen offering presents to some natives in a canoe. The inhabitants in many respects resemble those of Tanna, but are somewhat inferior in appearance. They dressed the same and painted themselves in a similar manner, but they were more savage and barbarous. Engraved under the print in the centre is the above title in two lines, and below that in two lines is: " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square, London. J. Snow, 35 [some prints have 26], Paternoster Row." A beautiful little print. The boat contained Williams, the Rev. Mr. Harris (who joined at Tahiti), Mr. Cunningham (Vice-Consul for the South Seas), Captain Morgan (of the *Camden*) and four sailors.

An incomplete memorandum left by Williams the day before the event here recorded says: " This is a most memorable day which will be transmitted to posterity; and the record of events which have this day happened will exist long after those who have taken part in them shall have retired into the shade of oblivion; and the results of this day will be . . ."

History and print No. 82 (b) record the result which Williams left unrecorded in his unfinished sentence. (See page 174).

SIZE OF PAGE, $8\frac{1}{4} \times 4\frac{3}{4}$. SIZE OF PRINT, $4\frac{1}{4} \times 3$.

Published 1842.

This print is unsigned.

84. Pomare (see illustration, Plate 24).—Companion to No. 85, and, if thought desirable, to Nos. 74, 89, and 92. An interesting picture of an event which nearly brought England and France to war in the " forties." Pomare was the daughter of a King of the same name, who was converted in 1812. She was born in 1813, succeeded in 1827, and died in 1877. The colouring is beautiful, but care should be taken to secure a good and unfaded print. Pomare's robe should be a bright crimson, but when affected by light it turns blue. The Queen, having received the French ultimatum, is seated on the verandah of Mr. Pritchard's house.

Pomare Tané, her husband, is by her side, anxiously watching the movements of the French troops, which are marching towards her palace. The French squadron, under Admiral Du Petit Thouars, is at anchor in the bay. Her children are round her. Part of the profit of the prints was given by Baxter to the Rev. J. J. Freeman for the School for the Sons of Missionaries at Walthamstow. Published at the same time as No. 85, on a tinted cardboard mount, with a thin gold line round the print.

The London Missionary Society at the time deplored the woes of Queen Pomare, and the *Juvenile Missionary Magazine* for 1844, in a poetic outburst, says:—

"Weep, ye children of Tahiti,
Nursed in peace, from war estranged;
Weep that on your shores the mighty
Have their hostile forces ranged.
And the aspect,
Once so lovely, now how changed."

But the *Illustrated London News* for 1844 says: "According to Sir Edward Belcher's account, her South Pacific Majesty appears to have been for some time much harassed by threats of vengeance from various nations, besides having a great scamp of a husband, who, in a fit of intoxication, attempted to murder poor Pomare, on the high road, with a stone. The Queen, however, forgave the wretch." And it further says: "Pomare is growing old for a Tahitan, being about 32, and very corpulent. She is very fond of her children, but is at times violent and passionate, especially in her arguments with the British Consul."

The *Juvenile Missionary Magazine* for 1844 (J. Snow, published by the direction of the L.M.S.) contains a woodcut of this print, and an account of the scenes depicted. The following is a short description of the account:—

1. The Queen is sitting on the verandah of Mr. Pritchard's house.
2. The Queen's husband standing by her, and anxiously watching the French troops.
3. The French soldiers marching towards Pomare's palace.
4. The French squadron, under the command of Du Petit Thouars, at anchor.

5 & 6. The Bible, and the Letter of the French Admiral, lying on a chair.

7. Tamatoa, infant son of Pomare, lying in her lap.
8. Arii Tané, the heir to the throne, apparently in alarm.
9. Tera Tané, second son, looking at the Queen.
10. A faithful servant sheltering the Queen's eldest son.

We should imagine the bombardment to which Papeete was subjected during the reign of Louis Philippe by the French Fleet, under Du Petit Thouars and the administration of Guizot, would count as a very small affair to that which it underwent from the *Scharnhorst* and *Gneisenau*,

under Admiral Von Spee. All officers and crews of the latter warships, however, now sleep beneath the waves somewhere in the neighbourhood of the Falkland Isles.

Under the print on the mount in type is a facsimile of the Queen's signature; and then follows this description in gold letters :—

" Queen of Tahiti.

" The persecuted Christian, surrounded by her family, at the afflictive moment when the French forces were landing. Designed, Printed in Oil Colours, and Published by G. Baxter, Patentee, 11, Northampton Square, London."

The L.M.S. Mission was at Tahiti (or Otaheite), the chief of the Georgian Islands. On November 2nd, 1843, the French Admiral, in the name of Louis Philippe, landed at Papeete with three men-of-war, and demanded the removal of the emblem of her sovereignty from the national colours. The Queen refused, and he then declared she had ceased to reign; but in 1846, with the consent of the French, she returned in the *John Williams* to Tahiti. Pomare's daughter was named Victoria after Queen Victoria.

The print is from original drawings taken by a naval officer and lent to Baxter. The background shews the French forces landing, and is replete with detail. The original published price was 10s. 6d., or proofs 15s. This and the companion print are the last missionary prints on mounts that Baxter published. (For sepia prints see page 409.)

Size of Print, $10\frac{3}{4} \times 9$. Size of Mount, $14 \times 11\frac{1}{4}$.

Published 1845.

This print is unsigned.

85. George Pritchard (see illustration, Plate 24).—Companion to No. 84 (which see), and also, if desired, to Nos. 74, 89, and 92. The Consul is shewn in dark blue costume and sword; the background shews a view of the Missionary Chapel at the time when the congregation are leaving the Consul's house, and also the Queen's residence and the Bay of Papeete. Mr. Pritchard was a missionary, merchant, and Consul for the British Government. He returned to England in the Jubilee year of the L.M.S., and published his *Missionaries' Reward*, and sailed for the Navigators on January 7th, 1845.

The print has a similar mount to No. 84, and was published at the same time. Under the print, on the mount, in type, is a facsimile of the Captain's signature. Then follows this description in gold letters :

" Her Britannic Majesty's Consul.

" The scenery represents the Bay of Papeete, Queen Pomare's Palace, the Chapel, and Natives returning from a week-day service. Designed, Printed in Oil, & Published by G. Baxter, Patentee, 11, Northampton Square, London."

Captain Pritchard was formerly a missionary of the London Missionary Society, and one of the most respected men on the Georgian Islands, and did all he could to protect Pomare, for which reason he was imprisoned by the French in a block-house. The Catholic and Protestant Missions, as might be expected where so much zeal was shown on both sides, came into sharp conflict. This print was also, like No. 84, from drawings taken by a naval officer, and lent to Baxter. The background has much detailed work. The *Missionary Magazine* for 1845 says: "From personal knowledge of our friend Mr. Pritchard we are able to bear testimony to the fidelity of his portrait, and, on the authority of Missionary brethren who have had personal intercourse with the exiled and homeless Sovereign of Tahiti, can recommend the picture of Pomare as a correct transcript of the original." Original published price 10s. 6d.; proofs, 15s. This and the companion print are the last missionary prints on mounts that Baxter published. (For sepia prints see page 409.)

SIZE OF PRINT, $10\frac{5}{8} \times 8\frac{5}{8}$. SIZE OF MOUNT, $14 \times 11\frac{1}{2}$.
Published 1845.

This print is unsigned.

86. Wesleyan Mission Station at Waingaroa, New Zealand. Natives Assembling for Worship (see illustration, Plate 27).—Books, 81 (*Wesleyan Juvenile Offering*, 1846). In the book is sometimes found, in lieu of Baxter's print, a coloured aquatint with all the colours superimposed from the plate and not from blocks, the lettering on which says it is "Printed in colours by T. Bannister, Southampton Street, Pentonville."

Under Baxter's print in the centre, in two lines in type, is the above title, and on the right in two lines is "Baxter's Patent Oil Printing, 11, Northampton Square." It was printed by Baxter for the Wesleyan Missionary Society. In the book we find the following description: "About ten thousand of the native New Zealanders are under the teaching of the Wesleyan Missionaries. Some of them reside in Waingaroa, on the banks of a small river on the Western coast of the northern Island, about half-way between North Cape and Cook's Straits. This Mission was commenced in 1835. The house and chapel in the picture were begun by the natives in 1841, and were finished in 1843. They planed all the boards both for the outside and inside of the walls, and split 30,000 shingles for the roofs. The bell was presented by some friends at Poplar. The native Christians assemble for worship in boats from various parts of the district. They appear to keep their clothing folded up until they reach the anchorage, and then put it on clean for attendance at chapel."—*Wesleyan Juvenile Offering*, 1846 (p. 1).

Published 1846. SIZE OF PRINT AND PAGE, 6 × 4 (about).

This print is unsigned.

87. The Rev. J. Waterhouse Superintending the Landing of the Missionaries at Taranaki, New Zealand (see illustration, Plate 45).—This print represents a scene connected with the Wesleyan Missionary Society and the Maoris. Mr. Waterhouse was general superintendent of that Society's missions in Australia and Polynesia, and he is shown introducing to the natives Mr. Creed (their new missionary) and his wife, the latter of whom the native women are carrying on their shoulders from the boat to the shore, whilst the former is directing the landing of his goods by the natives. Mr. Waterhouse is on the shore conversing with an old chief who has thrown his arms to the ground in token of peace and amity. The diverse attitudes of the numerous people and groups, all expressive and studied, must have been a considerable labour, and the result of much thought. We see the wives and children of the native chiefs interested in Mrs. Creed, as she was the first European woman that had landed at Taranaki. The detail and the colouring are admirable. Mount Edgcombe is in the distance. The *Wesleyan Juvenile Offering* for 1845 contains a woodcut of this picture and an account of the scene depicted, the following being the principal events:

1. The Rev. J. Waterhouse conversing with a Chief about evangelising their country.
2. An old Chief who has thrown on the ground his weapons of war in order to convince the missionary of his willingness to embrace the peaceful doctrines of the Gospel.
3. Mrs. Creed and
4. Seven native females in a transport of joy carrying her to the shore.
5. Rev. Charles Creed directing the landing of his goods by the natives.
6. The missionary ship *Triton*.
7. New Zealand boat, crew and chief.
8. Wives and children of the native chiefs overjoyed with the first sight of Mrs. Creed, the first European woman landed at Taranaki.
9. Natives carrying the New Zealand spear.
10. Natives anxiously watching the movements of the missionaries and the ship *Triton*.
11. Native chiefs conversing.
12. Female and child.
13. Native females watching with delight and curiosity the first white woman whom they have ever seen.
14. A native with his wife and child conversing about the missionaries' visit.
15. Mount Edgcombe.
16. Fern trees at Taranaki.
17. The sky representing the beautiful tints natural in the South Seas after sunset.

The "Triton" went to Sydney and took in clothing for the Missionaries, their wives and children; also flour, tea, sugar, salt beef,

and other provisions and cloth for barter, iron tools and materials for building houses and chapels, and printing paper, school books and slates, and to deliver letters. She often went a ten-month voyage.

Under the print in the plate margin in two lines on the left is the above title and " Designed, Engraved, and Published by G. Baxter, Patentee of Oil Colour Printing, 11, Northampton Square, London. Nov. 1st, 1844." Published on a tinted cardboard mount with a gold or blue line round. Under the print on the mount in gold is " The Rev. J. Waterhouse superintending the landing of the Missionaries, Rev. Charles and Mrs. Creed at Taranaki, New Zealand," in two lines, and under that, in one line, is " Designed, Printed in Oil, and Published by George Baxter, Patentee, 11, Northampton Square, London." It is a companion print to No. 93 (" The Ordinance of Baptism "), and a very fine pair they make.

Mr. Waterhouse died at Hobart in 1842, therefore before the publication of this print, which commemorates an event in which he took part. Original published price £1 1s., proofs £1 11s. 6d. (For sepia prints see page 409.)

Published November 1st, 1844. SIZE OF PRINT, $16\frac{1}{4} \times 11\frac{7}{8}$.

This print is unsigned.

88. Vah-ta-ah, the Feejeean Princess.—Books, No. 80 (Waterhouse's *Vah-ta-ah*). A half length oval portrait of this dusky princess. Probably the last known Missionary illustration by Baxter. Engraved under the print is the above title, and below that in four lines is " From a Miniature by J. D. MacDonald, of H.M.S. Herald. Printed in Oil Colours by Baxter, Inventor & Patentee, London." Book published as below, but print probably produced some years before. The subject of this print was a cruel, vicious cannibal. She was civilized later and baptized as Lydia, and died November 25th, 1855.

SIZE OF PAGE, $5\frac{7}{8} \times 3\frac{5}{8}$. SIZE OF PRINT, $3\frac{3}{8} \times 2\frac{5}{8}$.

Published 1857.

This print is unsigned.

MISSIONS IN SOUTH AFRICA

89. The Revd. Robert Moffat (first variety).—Companion to Nos. 74 and 92, and also if desired to 84 and 85. It is an excellent portrait. For sepia prints see page 409. This well-known Missionary of the London Missionary Society is shewn standing, straw hat in hand, nearly full face and full length. The plate has no lettering, but the print, similar to No. 74, is on a tinted cardboard mount with three varieties of lettering.

No. 1. Has its lettering engraved, or possibly in fine type, in the bottom right hand corner of the mount in four lines as follows :

THE REV. R. MOFFAT.

"The scene represents the country on the banks of the Kuruman river, South Africa, with a Chief of Bechuana addressing his Parliament respecting the arrival of this laborious Missionary.

"London: Published by George Baxter, the Patentee of Oil Colour Printing, 3, Charterhouse Square, also by Messrs. Hamilton & Co., Ward & Co., Simpkin & Co., and Whittaker & Co."

No. 2. Has its lettering engraved in the bottom centre of the mount in four lines as follows:

THE REVD. ROBERT MOFFAT.

"The scene represents the country on the banks of the Kuruman River, South Africa, with a Chief of Bechuana addressing his Parliament respecting the arrival of this laborious Missionary.

"Designed and Printed in Oil Colours by the Patentee, George Baxter." Below that, in two lines, is:—"London: Published by G. Baxter, 3, Charterhouse Square, April 1st, 1843, and sold by Messrs. Hamilton & Co., Ward & Co., Simpkin & Co., and by the Country Agents."

No. 3. Has its lettering in gold type in the bottom centre of the mount, and an imitation of Moffat's signature as follows:

ROBERT MOFFAT.

Below that, in three lines, is: "The scene represents the country on the banks of the Kuruman River, South Africa, with a Chief of Bechuana addressing his Parliament respecting the arrival of this laborious Missionary."

Below that, in two lines, is: "Designed, Printed in Oil, and Published by George Baxter, Patentee, 11, Northampton Square, London."

No. 1 is often called, on the mount, a "proof." All three have the usual coloured Baxter line on the mount round the print. The mounts are not all of the same tint, and it will be seen that whilst the first two were published from Charterhouse Square, No. 3 was issued from Northampton Square, which is a proof that it was after 1st April, 1843, that Baxter moved to the latter address. The order of publication was probably as we have placed them.

Moffat returned to the Kuruman in 1843, and arrived there on Dec. 13th. Writing on that date he says:—"Long before we reached the station we were met by many of our people and a fresh supply of oxen. Although it was 3 o'clock in the morning when we entered the doors of our habitation, many forgot their slumber, eager to see the faces of their old friends. Next morning there was a shaking of hands with a witness and a flow of feeling which was quite overwhelming." This print is, in the main, in mezzotint and is most likely No. 90 coloured. The face is stippled. It was produced from a plate and twenty-two blocks. None of the letterings on the mounts claim that Baxter engraved

the plate. But that on No. 89a does do so, and this print is probably that one coloured. Moffat was in Africa from 1816 to 1870, and when invited to speak in Westminster Abbey, in apologizing for the paucity of his language, he explained that for the 50 years he had been away he was thinking in Kaffir and translating into his own tongue. Just before he left England to resume his labours he told Baxter that this portrait was a very faithful likeness, and the scene of the Bechuana Parliament most true. Indeed, he said: "I fancy myself again in Africa." For the original published price see No. 74. (For a description of a Pitsho or Bechuana Parliament see No. 90.)

SIZE OF PRINT, $10\frac{3}{4} \times 8\frac{3}{4}$. SIZE OF MOUNT, $16\frac{1}{2} \times 13\frac{1}{2}$.

Published April 1st, 1843.

These prints are unsigned.

89a. The same print.—An edition published by the *Patriot* newspaper in 1848, being No. 3 of their Missionary Portrait Gallery, and is much inferior to No. 89, although from the same plate. It is usually found on a stretcher mount and varnished. Below the print on the stretcher, in type, is "The Rev. Robert Moffatt, the Apostle of Bechuana. Designed, Engraved and Printed by G. Baxter, Patentee of Oil Colour Printing. *Patriot* Office, London," in three lines. For *Patriot* issues see page 80.

SIZE OF PRINT, same as 89. SIZE OF STRETCHER, $14 \times 11\frac{1}{4}$.

Published July, 1847.

90. The Revd. Robert Moffat (mezzotint; uncoloured variety of No. 89).—Companion to No. 75. Except for the absence of colour this print is the same as No. 89 and was published at the same time, and it may very likely be from the same plate. Below the print, engraved in the centre in six lines, is the same lettering as on the mount of No. 89, No. 2 variety, except that instead of the words "Designed and Printed in Oil Colours by the Patentee, &c.," is "Designed and Engraved by G. Baxter," &c. Thus he claims to have engraved the plate (see Chapter 4, Part 2). Original published price 4s. 6d., proofs 6s. 6d. A Pitsho (seen in the background) is a National Council, and corresponds with what we call a Parliament. It consists of all the principal men belonging to the district, especially the warriors. It is generally held on a large plot of ground, enclosed with a fence, at a short distance from the town or village where the King or Chief resides. The men come armed with their spears and shields. The business is generally carried on in a very orderly manner, though the scene presents especially to a foreigner—a very grotesque character. The speakers address the meeting in rotation and express their opinions in a very free and fearless manner, not hesitating to censure and condemn the conduct of the

chiefs if they think right to do so. They are not usually either cheered or hissed during speaking, but deliver their minds and then sit down. This freedom of speech is very remarkable amidst a people where so much despotism prevails on the part of the chiefs. The people adorn themselves with tiger skins and tails and plumes on their heads. A space is left in the centre of the meeting for speakers and privileged classes, those mostly who have slain an enemy in battle."

Published April 1st, 1843. SIZE OF PRINT, $10\frac{3}{4} \times 8\frac{3}{4}$.

This print is unsigned.

91. The Missionary premises at the Kuruman station.—Books, No. 44 (Moffat's *Missionary Labours*). Two figures in blue coats are in the foreground (one is probably Moffat); in the middle distance is the Mission. The Kuruman comprised six villages. Livingstone was there in 1842. Under the print, engraved in the centre, is the above title, and under that is: "London, Published by J. Snow, Paternoster Row," in one line; and on the right in one line is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." The station built by Moffat was long considered the advanced post of missions. Dr. Binney, in his valedictory address, said of Moffat: "You and Williams sat together at your ordination, and I suppose you were together when you took leave of the brethren, very similar were your labours and duties. Both returned to England, both went in and out among the churches, both had everywhere an honoured welcome, both greatly instructed the world as well as the Church, and both gave us an image of themselves in a printed book."

Published 1842. SIZE OF PAGE AND PRINT, $8\frac{3}{4} \times 5$.

This print is unsigned.

MISSIONS IN JAMAICA

92. The Rev. William Knibb.—Companion to Nos. 74 and 89, and also, if desired, to Nos. 84 and 85. Taken from a portrait of Knibb (who was born in 1803) lent by the Baptist Missionary Society. The missionary is shown seated in an arm-chair. The chief political event of the year 1839 arose out of the troubles in Jamaica. In addition to the apprenticeship question, the state of the prisons excited attention. On the table is the proclamation abolishing slavery, of which Knibb was an ardent advocate. The negroes were not freed at once, but turned into apprentices, and the punishments and cruelties on them continued. In Jamaica in 1690 there were 40,000 slaves, and from then to 1820 800,000 more were imported into the island; yet at the latter date the mortality was so great that only 340,000 then existed

there, though this is partly explained by the excess of males to females imported. In his hands the missionary holds a book of the Scriptures which he translated into the vernacular of the natives of Jamaica. In design the print is similar to No. 76. It was once thought this was a portrait of George Catlin. Under the print on the stretcher mount on which it was usually sold, in type is: "The Rev. William Knibb with a landscape of the Mission Chapel and grounds, Jamaica. Designed, Engraved, and Printed by G. Baxter, Patentee of Oil Colour Printing, *Patriot* Office, London. No. 2 of the Missionary Portrait Gallery." Brilliant impressions are somewhat rare. There is no lettering on the plate. Knibb was educated as a printer, but afterwards became a missionary of the Baptist Missionary Society, and was largely instrumental in getting slavery abolished in Jamaica and the West Indies. He died there of yellow fever in 1845. Note his blue eyes. (For the original published price see Nos. 76 and 89.) See also page 286 of this volume, and page 409 as to sepia prints.

Published January 1st, 1847. SIZE OF PRINT, $10\frac{1}{2} \times 8\frac{3}{4}$.

This print is unsigned.

93. The Ordinance of Baptism (see illustration, Plate 29).—Taken from a drawing sent over by friends of the Baptist Missionary Society in Jamaica to the Committee of the Society. It is a companion print to No. 89 ("Landing of the Missionaries"). The following is a description of the print, which, as will be seen, is an incident in the life of Knibb:—

"It is 4.30 a.m., January 2nd, 1842. While the partial darkness of night reigned o'er sea and land and long before day dawned o'er the ocean and adjacent country the shores of the bay of Jamaica called 'Half-Moon Bay' presented the most interesting appearance. Thousands of persons had congregated themselves; a whisper might be heard. At the hour above-named, Mr. Knibb commenced the service. One hundred and forty-five candidates were waiting to go down into the water with the pastor. The line of persons entering the water formed into a half-circle, in the centre of which stands the administrator, and one or two leaders or deacons on right and left conduct the candidates to him or lead them back to the shore to the houses prepared for their reception. On this occasion Mr. Knibb was assisted by Mr. Henderson, of the Waldensian Church."—*Baptist Reporter*, 1842.

The missionary in the foreground is Mr. Clark, of Brown's Town, Jamaica, who is baptizing the females by total immersion according to the custom of the Baptists. The other farther on in the water is baptizing the males, and a third is on the shore ready to give out a hymn to be sung by the multitude. There are numerous boats in the bay. The *Baptist Magazine* for 1843 says: "Viewed as a specimen of printing in oil colours its delicacy is surprising, but as a genuine

Baptist picture it has much higher claims to patronage. Many who are not themselves Baptists will be glad to add to their collections a beautiful work of art, valuing it more because it gives a correct idea of the practice of a much-misunderstood portion of the Christian Church." If the horse on the right is an expression of Baxter's knowledge of equine anatomy it was certainly not profound. It was published on a tinted cardboard mount, the print being surrounded by a coloured line; and when in this state it is generally marked "Proof." Under the print engraved on the mount is: "The Ordinance of Baptism as administered by missionaries connected with the Baptist Missionary Society to 135 persons near Brown's Town, Jamaica, in 1842. At the express wish of many eminent Christian philanthropists, this picture is printed in Oil Colours and dedicated to the friends of Missions by their obedient servant, G. Baxter (Inventor and Patentee of Oil Colour Printing)." And below that in one line is "London: Published by G. Baxter, 3, Charterhouse Square, October 1st, 1843." There is no lettering on the plate, which is probably No. 93a altered. The original published price was 10s. 6d., proofs 15s. (on tinted boards if required). Sometimes the lettering gives Baxter's address as Northampton Square, not Charterhouse Square. One of the contemporary descriptions says: "Baxter has made the climate so hot and the sea so lovely that in Jamaica at least total immersion is no great sacrifice but rather a luxury." We think this applies more to the print 93a than to that of 93, as the sun in one seems more prominent than in the other. (For sepia prints see page 409.) See also page 285. This and the companion print make a fine pair.

SIZE OF PRINT, 15¼ × 11¼. SIZE OF MOUNT, 19 × 16 (about).

Published October 1st, 1843.

This print is unsigned.

93a. The Ordinance of Baptism (see illustration, Plate 29).—The same as No. 93, except that the front boat on the left has no sail. The front house on the right has no verdure on it, and we think the sun is less marked, as it probably should be if it is 4.30 a.m. as described under Print 93. There may be a few other alterations. This probably is the first plate, and it is very rare. Size, same as 93.

This print is unsigned.

MISSIONS IN INDIA

94. View from the Mission House, Bangalore.—Books, No. 10 (William Campbell's *British India*). Indian temples; and natives are seen fetching water from a stream near a tall palm. It is an effective piece of colour, and the appearance of heat is cleverly given. It matches well with No. 102, and makes an interesting quartet with Nos. 101,

102 and 104. Under the print is engraved on the right in three lines: "View from the Mission House, Bangalore. Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square, London. Published by J. Snow, Paternoster Row." Bangalore was a London Missionary Society station in Mysore, where Wm. Campbell—the author of the book—was located. The Mission House was built outside the town, as being more healthy.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{4}$. SIZE OF PRINT, $5\frac{1}{2} \times 4\frac{1}{4}$.
Published 1839.

This print is unsigned.

95. The Wesleyan Chapel, Popham's Broadway, Madras.—Books, No. 83 (*Wesleyan Juvenile Offering*, 1848). This is one of Baxter's cheaper prints, and as a consequence we find it in all sorts of states of colour. Natives are seen in the Broadway in front of the chapel, which was built in 1845, and the services were conducted in English, Tamil and Portuguese. Under the print, engraved in the centre, is the above title, and below that in two lines is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square." Care should be taken to get a good print, but this is difficult to obtain.

SIZE OF PAGE, $5\frac{3}{4} \times 3\frac{3}{4}$. SIZE OF PRINT, $5 \times 2\frac{7}{8}$.
Published 1846.

This print is unsigned.

96. Destruction of the "Tanjore" by Lightning, off Ceylon.—Books, Nos. 32 and 42 (Hoole's *Madras, Mysore, etc., and Missionary Memorial*). The passengers—amongst whom were Dr. Hoole, going out to India in 1820 as a missionary for the Wesleyan Missionary Society for the first time—and other missionaries are seen escaping in the boats from the burning ship. "The two ladies, one of whom had to be hurried from her bed where she had retired for the night, were put safely into the yawl, some other passengers and myself with part of the crew followed, and our weight sank it nearly to the water's edge."—Hoole's *Missions in Madras, etc.*, p. 10.) Under the print, engraved in the centre, is the above title, and on the right in two lines is "Printed in Oil Colours by G. Baxter (Patentee), 11, Northampton Square." Dr. Hoole married a daughter of Mr. and Mrs. Chubb, and became intimately connected with the Wesleyan Missionary Society. It was through him that Baxter produced the prints of his wife's parents. It is Mr. Hoole who is seen standing in the boat which is escaping from the burning ship, which had been set on fire by lightning. All the passengers ultimately landed at Trincomalee on September 8th, 1820, sixteen weeks after starting.

SIZE OF PAGE, 8×5. SIZE OF PRINT, $5\frac{1}{8} \times 3\frac{1}{8}$.
Published 1844.

This print is unsigned.

97. Hindoo Temple at Gyah Behar.—Books, No. 82 (*Wesleyan Juvenile Offering*, 1847). This is another of Baxter's cheap productions. There is foliage on the left and right, and two figures are getting water. The temple is in the centre, surrounded by foliage and palms. Under the print in the centre is engraved the above title in one line, and on the right in two lines is "Baxter's Patent Oil Printing, 11, Northampton Square." The Temple of Gayah (*sic*) is built of solid stone, and has stood for many ages. There is no entrance for light or air except by a small door, so that the idols dwell in continual darkness faintly relieved by the light of small lamps."—*Wesleyan Juvenile Offering*, 1847, p. 1. There is some line work in the print—an element rare with Baxter. Compare it with Nos. 280 and 355, which in some varieties also contain line work. The three were printed about the same time.

SIZE OF PAGE, $5\frac{1}{2} \times 3\frac{3}{4}$. SIZE OF PRINT, $4\frac{1}{2} \times 3\frac{1}{4}$.
Published 1847.

This print is unsigned.

MISSIONS IN CHINA

98. Mr. Medhurst in conversation with Choo-Tih-Lang, attended by a Malay boy.—Books, No. 40 (Medhurst's *China, its State and Prospects*). Engraved under the print in the centre in two lines is the above title, and below that is: "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." Below that is: "Published by John Snow, 26, Paternoster Row, London." This print depicts a scene in the life of the Rev. Mr. Medhurst, who, born in 1796, was first sent as a missionary by the London Missionary Society in 1816. He was first at Malacca, and in 1842 he was in China, where he was for twenty years. A street in Shanghai is named after him. His principal labour was in the revision of the existing versions of the Bible. Choo-Tih-Lang was a Chinese transcriber, and came over with him in 1836. He assisted him in translating the Scriptures, and was baptized in 1838, ultimately returning to China. Medhurst died in 1857, at the age of 61. They are shown in a room in China transcribing.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{3}{4}$. SIZE OF PRINT, $5 \times 4\frac{3}{8}$.
Published 1838.

This print is unsigned.

99. Miss Aldersey's School at Ningpo (see illustration, Plate 28).—Books, No. 31 (*History of the Society for Promoting Female Education in the East*). This is a folding print. It shows the first Christian boarding school for women established by the Society. Miss Aldersey, in Chinese costume, is seen nursing a baby. She had altogether twenty-six girls. At the head of the class is the teacher, and on each side are Ati and Kit, two girls Miss Aldersey brought from Java, where she settled first and stayed five years. Ningpo was one of the five commercial ports

open to foreigners; the others being Canton, Amoy, Foo Chow, and Shanghai. Engraved under the print, in the centre, in one line, is "Facsimile of a painting of Miss Aldersey's school at Ningpo. By a Chinese artist." Below that in one line is: "Printed in colours for the Society for Promoting Female Education in the East." On the right in two lines is "Baxter's Patent Colour Printing, 11, Northampton Square"; and on the left in two lines is "Published by Edward Suter, 32, Cheapside."

SIZE OF PAGE, $7\frac{3}{8} \times 6\frac{3}{8}$. SIZE OF PRINT, $6\frac{1}{8} \times 4\frac{5}{8}$.

Published 1847.

This print is unsigned.

MISSIONS IN MADAGASCAR

100. The Six Malagazy Christians (now in England) Waiting at Tamatave to Embark for Mauritius.—Books, No. 28 (Freeman and John's *Narrative of the Persecution of the Christians in Madagascar*). "The six are seen on the shore waiting for the arrival of the boat to take them to safety. There were sixteen of these native Christians awaiting their trial. Having hidden for two years they escaped, but afterwards, and when within three or four days from Tamatave, they were caught and bound and nine of them condemned. And now within a few moments these six must, after all their escapes, either be detected, or they would be beyond the reach of detection." These six came to England in 1839. One died; the rest returned to Mauritius in 1841. They could not return to Madagascar. The best-known, Rafararavy, died of consumption and was buried at Port Louis in 1848. The print is copied from a painting done by a lady whose heart was long in the missionary field. "The likenesses are said to be good, but that the Christians ventured on the beach quite so boldly, and dressed in colours quite so gay, at such a time, must be put to the artist's account." However, the scenery is correct, the dresses faithfully show the native costume and mode of wearing it, and the waiting at Tamatave to embark is a matter of history. Engraved under the print in one line is the above title, and below that in one line is "Published by John Snow, 35, Paternoster Row, London." On the right in one line is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." Christianity was penal in Madagascar in 1838. The six made their appearance in Exeter Hall at a meeting of the London Missionary Society in 1839. *Madagascar and its Martyrs: A Book for the Young* (London: John Snow, 1842) contains this print uncoloured.

SIZE OF PAGE, $7\frac{1}{4} \times 4\frac{1}{4}$. SIZE OF PRINT, $5\frac{1}{2} \times 3\frac{3}{8}$.

Published 1840.

This print is unsigned.

101. Rafaralahy, Governor of Foule Point, Madagascar.—Books, No. 26 (Ellis' *History of Madagascar*). He is shown in full native costume, with shield and spear. It is a very excellent print, the various details being well managed. "Prince Rafaralahy, besides a very imposing personal appearance, has much natural penetration and quickness of discernment, and catches with eagerness every, even the most trifling, occurrence in conduct and manners, which he invariably endeavours to imitate and adopt. He is in every respect most becoming in manners, and even polite in his conversation; and being a great favourite of King Radama, and possessed of much influence on account of his skill and courage as well as humanity, is likely to advance the benevolent views and interests of his master and of those from whom he has derived so much improvement and received so much hospitality." —Ellis' *History of Madagascar*.

Engraved under the print in two lines in the centre is the above title, and under that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." Below that is "Fisher, Son & Co., London and Paris." Prince Rafaralahy came under English influence at Mauritius, and did much to help to civilize Madagascar, but ultimately became a martyr during the persecutions. Makes an interesting quartet with Nos. 94, 102, and 104.

SIZE OF PAGE, $8\frac{7}{8} \times 5\frac{3}{4}$. SIZE OF PRINT, $5\frac{3}{8} \times 4\frac{1}{4}$.
Published 1839.

This print is unsigned.

MISSIONS IN GREECE

102. A Greek Monastery.—Books, No. 86 (Wilson's *Narrative of the Greek Mission*). The Monastery is in the middle distance, and beyond are the mountains and the sea, and figures in the foreground. It makes a good companion picture to No. 94, and an interesting quartet with Nos. 101 and 104. Under the print on the right-hand corner, engraved, is the above title in one line, and below that in three lines is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square, from a painting by W. Westall, A.R.A., London. Published by J. Snow, Paternoster Row." (For this interesting artist see "Polar Sky," Print No. 12.)

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{2}$. SIZE OF PRINT, $5\frac{3}{8} \times 4\frac{1}{2}$.
Published 1839.

This print is unsigned.

MISCELLANEOUS MISSIONARY PRINTS

103. The Missionary Vine.—The following advertisement appears in several contemporary books and other literature:—

"Dedicated to the London Missionary Society. To the friends of Missions. Just published, beautifully printed in oil colours, price 5s.

'The Missionary Vine,' from a drawing by Miss Rahmn, showing at one view the whole of the stations of the London Missionary Society geographically arranged, the period when and the person or persons by whom they were commenced, and likewise by whom they are occupied at the present time. It hence appears that the elements of Missionary geography, chronology, history and biology are all beautifully blended in this production. London: J. Snow. The profits to be given to the London Missionary Society."

In the *Patriot* of June 6th, 1839, there was this advertisement of the print: "Beautifully printed in oil colours, price 7s. 6d.; or elegantly framed in rose-wood with gilt moulding and varnished, price 16s." It is possible no print exists. The plate, if any, would probably be retained by Snow. No print from it, nor any plate, was included either in Baxter's list of Missionary prints published in the *Patriot* on October 9th, 1845, nor in the 1860 sale catalogue. Advertised price of publication at first 5s. (*Patriot*, May 13th, 1839), but afterwards 7s. 6d. (*Patriot*, June, 1839).

Published 1839. SIZE (unknown).

104. The Landing of Columbus (see illustration, Plate 26).—Books, No. 8 (John Campbell *Maritime Discovery, etc.*). A very excellent and popular print showing Columbus landing from the *Pinta* in the New World in October, 1492.

"The ships anchored; the boats were manned and armed. Columbus entered his boat richly attired in scarlet, and bearing the Royal Standard, while Martin Alonzo Pinzon and Vincent Janez, his brother, put off in company in their boats, each bearing the banner of the enterprise emblazoned with a green cross. To the eyes of men so lately confined to the sight of only sky and ocean, it was refreshing to gaze on the vast forests which stretched out before them. They beheld several leagues covered with trees like one continued orchard. Fruits of tempting hue, but of unknown kind, loaded the trees which overhung the shores."—*Maritime Discovery and Christian Missions.* Columbus called this island San Salvador; it is one of the Bahama Isles. "The one great idea filling the mind of Columbus was obviously the glory of Christ and the extension of His Kingdom."—*Maritime Discovery, etc.*

Engraved under the print is the above title, in one line; and below that, in two lines, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. London: John Snow, Paternoster Row, 1840."

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{3}{4}$. SIZE OF PRINT, $5\frac{1}{2} \times 4\frac{1}{8}$.

Published 1840.

This print is unsigned.

105. The Abolition of Slavery. From B. R. Haydon's Picture.—The following advertisement appeared in the *Patriot* on August 31st, 1843, and elsewhere:—

"Intended for publication. Haydon's celebrated picture of the great meeting of delegates held in London, in June, 1840, for the abolition of slavery and the slave trade throughout the world. Thomas Clarkson, President. To be printed in oil colours by G. Baxter, Patentee, 3, Charterhouse Square, as soon as a sufficient number of subscribers' names can be obtained. No money to be paid until completed and delivered. Price to subscribers: Proofs £3 3s. 0d. Prints £2 2s. 0d. Size 21½ × 17. This picture is about to be published under the approval of the Venerable Thomas Clarkson, who, with some of the leading abolitionists, have already put down their names as subscribers. It will be executed in the very best style; and contains upwards of 130 portraits of distinguished friends of the negro, including some of the leading ministers of different denominations who attended the convention as delegates. An early application is requested as the work will be commenced as soon as 150 names are obtained. Subscribers' names received at the office of the British and Foreign Anti-Slavery Society, 27, New Broad Street, and by many others (who are named), friends of the Society."

The picture from which the print was to have been taken was painted about 1840 and presented to the National Portrait Gallery in 1880 by the British and Foreign Anti-Slavery Society, and for some time hung in that gallery; but it now, we think, hangs in the great hall at the Law Courts. It contains portraits of Clarkson, Knibb (No. 92 of this volume), Dr. Lushington (who was one of the judges who heard Baxter's application for renewal of his patent), Daniel O'Connell, R. C. Cadbury, Miss Pease of Darlington, Dr. Binney, and others. Notwithstanding that Baxter attended the annual meeting at Exeter Hall on May 17, 1844, when Lord Brougham was in the chair and received subscribers' names, it is probable that he never secured the 150 names for which he asked and that the print was never produced, as it is hardly possible one on such a subject and of such a size as was proposed can have been entirely lost. Benjamin Robert Haydon had many pupils, including the Landseers and Lance. He died in 1846.

CHAPTER X—*Continued*

Part II

Missionary Prints: Period 1838-9 to 1846-7

Prints Not Missionary Subjects

We come now to a different class of work, but all of it was produced by Baxter during the Missionary period, and it will be found of great merit and of no little interest. It includes what are undoubtedly Baxter's greatest efforts—the prints of the Coronation of Queen Victoria and the Opening by her of her first Parliament, both of which contain innumerable portraits of personages of influence of that day, and both prints are from mezzotinted plates instead of what was much more usual with him of aquatinted ones. Probably these two prints were the first occasions on which he used mezzotint. The design of Baxter's " Coronation " more resembles the picture of the event as depicted by Winterhalter than that by the other contemporary artist, Sir George Hayter. In the former Her Majesty is shown seated on the Throne; in the latter she is receiving the Sacrament. The two prints of the " Coronation " and " Opening of Parliament " took Baxter some considerable time to produce, and necessitated the installation of special plant at his workshops. This he obtained from Mr. Harrild, who lent it to him, but we believe later, by his will, forgave him the payment of it. Other fine prints during this period are two water scenes—the " Wreck of the *Reliance* " and the " Launch of the *Trafalgar*." Only one print in this part of this chapter was reprinted by any other printer, viz., the second issue of the " Wreck of the *Reliance*."

None of the plates except that one were included in the 1860 Southgate and Barrett sale, and no print with the same exception was included in the Baxter, Vincent Brooks or Le Blond republication lists. What became of the plates from the time of Baxter's retirement to his death we do not know, but they are now in the author's possession.

CATALOGUE OF PRINTS OF THE MISSIONARY PERIOD NOT MISSIONARY SUBJECTS.

106. Wreck of the " Reliance " (the first variety) (see illustration, Plate 65).—This print originally appeared as to the first variety, in 1843 on a tinted cardboard mount with a line round the picture, similar to Baxter's large Missionary subjects at this time. On the mount below the print on the right in three lines is engraved : "The Wreck of the *Reliance* (East Indiaman) off the French Coast near Boulogne, Novr. 12th, 1842. Designed & Printed in Oil Colours by G. Baxter (Patentee) from the description of R. Dickson, the only English surviver (*sic*). London : Published by G. Baxter, 3, Charterhouse Square, Novr. 1st, 1843." This is a most excellent print. The falling rain is shown in a very marked and clever way. It will be noted it is larger than the second variety by about half an inch all round, though both are from the same plate. According to uncut prints of both, it will be seen the plate of the second variety has been cut and made smaller. A letterpress description of the wreck was issued with the original print, but is now extremely rare. The 1860 Southgate and Barrett Catalogue, which included a few copies only of this print (but possibly of the second variety), suggests this for the centre, with Nos. 275 and 346 as a triptych, and says : " This highly finished production has commanded a large sale and at present orders are unexecuted, there not being a single print in stock." It is often said to be after Turner, but the lettering shows it to be an original design of Baxter. *The Times* of November, 1842, gives the following description of the wreck :—" She was of 1,550 tons, built in 1825 at Deptford and left Gravesend on June 15th, 1841. In a dreadful and terrific gale the ship went ashore, and the scene on the sandy beach was extraordinary from the number of boxes of tea washed up, and out of the 27,000 boxes she had on board, only 1,386 were recovered. The only persons saved besides Robert Dickson were Wm. O'Neill, a seaman, one Norwegian, one Prussian, and three men from Manila, and amongst those lost were the captain, 27 Chinamen who embarked at Whampoa, and 17 men from Manila who joined at Macao." The ship was bound from China to London, and was lost off Merlemont. The print shows the wreck and many in the water, and amongst them in a prominent position is R. Dickson, who was the ship's chief carpenter, but even he died not long after from the effects.

Mr. Dickson, writing to the *Sussex Express* in October, 1843, says : " A true representation of this most awful shipwreck will in a short time be published from my description of it by Mr. George Baxter, the patentee of oil colour printing. It is the best representation of a shipwreck I ever saw, and when I look upon it it recalls most vividly to my mind the scene of that awful night." Under the print engraved in the plate margin is " The Wreck of the *Reliance* (East Indiaman) off the French coast near Boulogne, Nov. 12th, 1842," in one line on the

left and on the right is " Designed & Engraved by G. Baxter from the description of R. Dickson, the only English surviver (*sic*). London: Published by G. Baxter, 3, Charterhouse Square, Novr. 1st, 1843," in two lines. Thus the lettering on the mount and print together claim that Baxter designed, engraved and printed the subject. The print was produced from eight zinc blocks. One of the passengers, in escaping from the wreck, entangled his neck in the rigging by accident and was hanged. Baxter has not forgotten this detail, and those who search
106b carefully will see the unfortunate gentleman suspended.

The second variety (Baxter's No. 190). This print was reproduced some sixteen years after the first variety, and may sometimes, but very rarely, be found on a sealed mount; but the first variety never will be, for when on a Baxter mount that variety is always on Baxter's lettered mount. This variety is smaller by some half an inch all round than the first variety, and the lettering engraved under the print is the same with the exception that by reason of the plate having for some reason been cut it begins " Wreck," the preliminary word " The " of the lettering having been cut off with a portion of the plate. This variety is not so fine in quality as the first, and the falling rain is not depicted in quite so vivid a manner. The seal on the mount has the address 11 & 12, Northampton Square, so it is clear it was produced after 1851, when Baxter had taken in No. 12, Northampton Square; and the wording on the seal is " The Wreck, after Dickson." But Le Blond, when he printed from the plate, calls the subject on his blue label " The Wreck, from the original painting by Turner." In April, 1859, the print was advertised as follows: " Now publishing, price 10s. 6d., in oil colours, Baxter's new picture entitled ' The Wreck, after Dickson.' " It was produced from a plate and eight blocks. The 1860 Southgate and Barrett Catalogue says: " At present orders are unexecuted, there not being a single print in stock." Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond included the print in their republication issue lists.

First Variety Published November 1st, 1843.
Second Variety Published after 1851 and probably in or about 1859.

Le Blond never printed the first variety. His print is always, therefore, from Baxter's plate after it had been cut, which means that when it has its lettering it is without the initial word " The." Baxter's second variety shows the falling rain in a less marked manner than the first. Le Blond's print shows it less still, and, furthermore, the paper on which it is printed, is coarser and the print is often highly varnished. Le Blond's prints often have his signature in the centre a little to the right below Dickson, the only survivor. In the Baxter variety the usual colour in cheeks, eyes and lips is more marked than in the Le Blond printing.

106a The Reliance in full sail off Hong Kong.—Robert Dickson, the only English survivor, in his letter to the *Sussex Express*, in October, 1843, quoted under the heading of No. 106, says: "A companion picture will also be published representing the *Reliance* in full sail off Hong Kong. She was the most beautiful modelled ship that ever left the Thames, and the largest in the Merchant service. An interesting account of her voyage and awful shipwreck will accompany the pictures." It is almost certain no such print ever was published, in any event none is known, and there was no such plate in the Southgate & Barrett 1860 Catalogue, nor in any later one.

History of the Orders of Knighthood.

The following prints up to and including No. 127 and Print No. 201 are the illustrations to the "*History of the Orders of Knighthood, &c.*," by Sir N. Harris Nicolas, K.C.M.G. Books No. 62 dedicated by permission to Queen Victoria. The book was printed by Charles Whittingham, and a note in it says: "No expense will be spared to make the volume worthy of the noble names it will record; and, to render it strictly correct, arrangements have been made with Mr. George Baxter, Patentee for Printing in Oil Colours, to execute the illustrations in his best manner, from drawings made by Mr. Hunter (Robe Maker to Her Majesty by Appointment) from the actual Insignia of the several orders, and all the engravings will be facsimiles of the originals." Mr. Seeley, of the firm of Messrs. Kronheim & Co., says: "Except for the frontispiece and title-page, the remaining illustrations are wholly from wood blocks, and there is no plate, and as a still further difference between them and the patent process the key block, even if it had been in metal, is not the first printing."

There seem to be several issues of the book, the earliest probably being the best and dated 1839, and the latest about 1844, but not all of them contain the Frontispiece of Queen Victoria as Sovereign of the Order, and not all issues are ornamented in gold, but in yellow only. In some issues there are two or three lithographs of distinguished persons hand-coloured. In considering orders of Knighthood it is useful to remember that the Garter is "The most noble," the Thistle is "The most ancient and most noble," the St. Patrick is "The most illustrious," the Bath is "The most honourable," the Star of India is "The most exalted," St. Michael and St. George "The most distinguished," and the Indian Empire "The most eminent."

Queen Victoria (Frontispiece to the above book), see Plate 46, Print No. 201 and Books, No. 62 (Nicolas' *Orders of Knighthood*).

107. A Garter stall.—Similar to No. 201, but without any figure and with different banners and escutcheons. In gilt letters in the centre of the print is "History of the Orders of Knighthood of the British Empire,

by Sir Harris Nicolas, K.C.M.G., K.H. The illustrations by G. Baxter, Patentee. London: John Hunter, Maddox Street, Robe Maker to Her Majesty." This print forms the title-page.

SIZE OF PAGE, 14¼ × 10⅞. SIZE OF PRINT, 8¼ × 12¼ (about).

Published 1839 *and later editions.*

This print is unsigned.

NOTE.—If embellished in gold the following prints up to and including 127 are worth rather more than when in yellow only.

The Order of the Garter

108. Collar, George, and star, as worn by the Sovereign.
109. Ditto, as worn by the Knights.
110. Ribband, lesser George, and Garter.
111. Banner, helmet, and crest, as suspended over a stall in St. George's Chapel, Windsor.

The Order of the Thistle

112. Collar, badge, and star of the Order.
113. Ribband and badge of the Order.

The Order of the Bath

114. Collar, badge, and star of the Military Knights Grand Cross of the Order.
115. Collar, badge, and star of Civil Knights Grand Cross of the Order.
116. Ribband, badge, and star of Knights Commanders of the Bath.
116a. Ribband and badge of Companions of the Bath.

The Order of St. Patrick

117. Collar of the Order, badge, and star.
118. Ribband and badge of the Order, and the Grand Masters badge.

The Order of St. Michael and St. George

119. Collar, badge, and star of Knights Grand Cross.
120. Ribband, badge, and star of Knights Commanders.
121. Ribband and badge of Companions of St. Michael and St. George.

Medals, Crosses and Clasps

122. Medal and ribband granted for Naval Battles, and the medal, ribband and clasp granted for Military Battles.
123. Cross and clasps granted for Military Battles.

The Order of the Guelphs

124. Collar, badge, and star of a Military Knight Grand Cross.
125. Ditto of a Civil Knight.

126. Ribband, badge, and star of a Military Knight Commander, and the ribband and star of a Civil Knight Commander.

127. Ribband and badge of a Military and Civil Knight.

NOTE.—The last two Knights of the Guelphic or Hanoverian Order were the late Duke of Cambridge and Sir Woodbine Parish, the same having been conferred on the latter three months before the death of William IV.

128. Baptism of the Prince of Wales.—See No. 202.

129. Her Most Gracious Majesty Queen Victoria receiving the Sacrament at her Coronation (see illustration, Plate 47) commonly called The Coronation.—Although of slightly larger size, it is generally accepted as a companion to No. 131. Sketched by Baxter at the ceremony on June 28th, 1838, from the gallery occupied by the Foreign Ambassadors in the Abbey, special facilities being given to him. As stated in one of the contemporary Journals:

"It is emblematic of one of the most impressive moments in the sacred ceremony. About 200 portraits are here introduced. All seem to enter into the feeling of solemn responsibility which our beloved Queen has taken upon herself. Each august person present seems offering up a fervent prayer at the crisis that our picture is taken to the Supreme Being (before whom the Queen is kneeling) to bestow lasting and eternal blessings on her youthful head. The beauty of the architectural work adds greatly to the charming scene, while the thousands of spectators present make an impression on the mind not easily erased."

The *Patriot* of May 17th, 1841, says:—"Mr. Baxter has taken no fewer than 200 likenesses from life, which will have the advantage over all other representations of the imposing scene of being literally accurate down to the minutest details." A good impression of this print resembles the most exquisite miniature, or, as the *Times* of that day says: "The delicacy and softness with which the colours are blended are equal to the very finest paintings." The colouring certainly is most brilliant and yet very artistic, but a really fine print is difficult to obtain. Many seen are varnished, which entirely destroys their beauty. The print of this and the companion of necessity took Baxter a long time to produce. As will be seen, the events depicted took place in 1837 and 1838, but the prints did not appear until 1841, which was a misfortune, as interest by then would have largely subsided; and it may have been in consequence of this that the productions were a financial loss to their creator and brought him to pecuniary ruin.

The Queen is seen kneeling at the altar receiving the Sacrament at the hands of the Archbishop of Canterbury. On the right is the Coronation chair, on the left the altar, and on all sides distinguished persons in gorgeous dresses, jewels, uniforms and orders. Conspicuous on the left are three Archbishops and eight Bishops, and on the right the Duke of Wellington, whilst elsewhere are seen many distinguished persons of that day, such as Lord John Russell, Lord Cottenham, Lord Palmerston, Lord Melbourne, the Duchess of Kent, the Duchess of Sutherland, Lady Flora Hastings, and many others. Baxter would be specially qualified to depict the various orders and robes, because about that time he had been engaged on the illustrations to Sir N. H. Nicolas' work on the Orders of Knighthood. With the print was issued a key which we reproduce on Plate 77, and subscribers were invited by prospectuses (one of which we reproduce on Plate 76, and from which it can be seen numerous well-known and influential persons became patrons). This and the companion print were dedicated by special permission to the Royal Family. Baxter evidently changed his intention as to the design, because, as will be seen, he states it would represent the Queen at the Coronation " in King Edward's chair at the time when the crown was being placed on Her Majesty's head by His Grace the Archbishop of Canterbury," whereas we know Her Majesty is represented taking the Sacrament at the altar. Under the print (but it is exceedingly seldom an uncut print in colours is seen) in one line on the left is " Designed, Engraved, Printed & Published by the Proprietor, George Baxter, Patentee of Oil Colour Printing, 3, Charterhouse Square, London, on the 1st of October, 1841 "; and in the centre, below the print in two lines, is the above title, and below that is " Dedicated by Command to the Royal Family." This fine print is destined to fill a high place in public estimation. Nothing is said in the prospectus or in the contemporary advertisements as to any impressions in black or in sepia. We have seen no evidence of Baxter having sold any copies in black, but possibly he did, and there is considerable evidence of his having done so in sepia. See, for instance, his poster of the Bristol sale, 1861, page 544. The plates themselves are mezzotint ones. In many cases the prints are found in contemporary maple or gold frames, or both combined, and frequently with a crown and other emblems of Royalty on them. Many of these frames are not only very interesting but are very beautiful. The prints are in various lengths, often the full length of the plate, at other times cut dome-shape or half or three quarter length, and this, we think, was done by Baxter himself and not cut since, as his prospectuses state as follows: Price, £5 5s. 0d.; large size, $21\frac{3}{4} \times 17\frac{1}{2}$, £3 3s. 0d.; small size, $17\frac{1}{2} \times 13\frac{3}{4}$. So that we see he issued them in two sizes at least, and for the reason that some buyers would prefer to save money not only on the reduced price of the print but on the then expensive luxury of the frames. The colouring, the register,

and the artistic finish of a good impression are marvels of printing. (As to the sepia prints, see page 409.) The prints in black, often seen, were printed, as to some of them by Messrs. Henry Graves & Co., 6, Pall Mall, London, in 1869, and others by E. Roberts & Co., of Eldon Street, E.C., in 1897, and no doubt also by others. The original Baxter lettering was taken off the plates some years ago, and other lettering has been from time to time substituted for the productions in black from these plates. There were other prices for the prints in colours announced besides the above, such as "£8 8s. 0d., and highly-finished proofs £10 10s. 0d." (See also remarks under print No. 131 and pages 70, 75, 91, 175, 314 and elsewhere of this volume.)

The *Evangelical Magazine* of that day says: "We regard it as an honour to our country to have given birth to an artist capable of producing such a print in colours as the one before us. The figures, which are almost all portraits, resemble the most exquisite workmanship on ivory. A more beautiful gem of its kind has never been produced by human skill. Mr. Baxter has greatly improved since first he devoted himself to the art of printing in colours. We can hardly conceive of his making any advance upon the present masterly efforts." Wigs were discarded by the prelates to some extent at the Coronation of William IV., and at the Coronation of Queen Victoria only one or two of them wore them. We can imagine the labour of producing such a work; not only are there some 200 actual portraits, but the dresses, robes, jewels and State ornaments worn on the occasion are all accurate. The plate was not included in the 1860 Southgate and Barrett Sale Catalogue, nor was the print included in Baxter's republication issue or in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. Occasionally uncoloured lithograph prints differing slightly in design from the coloured prints are seen; these are the samples used by Baxter's travellers.

Published October 1st, 1841. SIZE OF FULL LENGTH PRINT, $21\frac{7}{8} \times 17\frac{3}{8}$.

This print is unsigned.

130. Prospectus with Royal Arms in Gold and Colours.—Baxter issued at least two prospectuses of the Coronation print, but we only know of one where the Royal Arms are in gold and colours, and that one is exceedingly difficult to procure to-day; in fact, only one complete copy is known—it is a very attractive production. The Arms are in the centre of the prospectus, as seen on Plate 76.

SIZE OF PROSPECTUS, $12\frac{3}{4} \times 9\frac{7}{8}$.

This print is unsigned.

131. The Arrival of Her Most Gracious Majesty Queen Victoria at the House of Lords to Open the First Parliament of her Reign (see illustration, Plate 47).—This print is of a slightly smaller size, but is usually accepted as a companion to No. 129. It is

commonly called " The Opening of Parliament." Signed on the left in front of the saluting officer with Baxter's signature, " G. Baxter," and the only print signed in this way or at all until 1848, and it is worthy of observation that although this is signed No. 129 is not, and from this fact and the difference in size it looks as if Baxter did not intend them to be a pair. The first Parliament of Queen Victoria was opened on November 20th, 1837, but the *locus in quo* here given is not very familiar to us now, most of the old Parliament buildings having been destroyed by fire in October, 1834, and the present ones were not opened until years after; but the gallery in which the scene is laid was built under the auspices of George IV. by Sir John Soane, and is a specimen of his Palladian style of architecture, and is interesting, as being almost the only part of the House of Lords left uninjured by the conflagration in 1834, and it stands over the very spot in which Guido Fawkes was arrested. In the interval between the destruction of the old and the opening of the new, Parliament sat in temporary chambers put up while the present buildings were being raised round them. The present Lords' Chamber was first used in 1847, and three years later the Commons sat for the first time in their present chamber, but went back again as the acoustics were so bad. It will be thus seen that no less than eighteen years intervened between the conflagration and the effective use of the new Houses of Parliament. The Lord Chancellor (Lord Cottenham), carrying the purse and accompanied by his Mace Bearer, heads the procession, which is shown approaching through the Royal Gallery of the House of Lords, whilst the trumpeters play a fanfare. Queen Victoria is in the centre of the picture. Round her are the ladies in attendance and the great officers of State, and on either side are the Life Guards in their then uniform and wearing " busbies "; the two officers, it will be noted, are saluting left hand. All are accurate portraits and representations of the dresses and jewels actually worn, special facilities having been given to Baxter to make his drawings. The plate, like No. 129, is in mezzotint. Many notable persons, in response to Baxter's prospectuses, became patrons. With the print was presented to each subscriber an historical account of the ceremony, together with a description of the art of oil colour printing, and this description is to-day exceedingly rare. (A copy will be found in the appendix.) Good prints of this subject seem more difficult to procure than of No. 129. Below the print, in the plate margin in the centre in three lines, is the above title and " Dedicated by Command to the Royal Family." On the left, in one line, is " Designed, Engraved, Printed and Published by the Proprietor, George Baxter, Patentee of Oil Colour Printing, 3, Charterhouse Square, London, on the 1st of October, 1841." Baxter at first intended the print should be smaller, and this is so stated in his early advertisements, in which he says the size was to be $10\frac{1}{2} \times 14\frac{1}{2}$. No print of this or No. 129, nor

either plate, was included in the 1860 Southgate and Barrett Catalogue of Sale or in Baxter's republication list, nor is it in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. (See also our remarks under No. 129, as most of the references as to sepia prints and prints in black, prices, and some other details apply to this also).

The figures represented in the print are: (1) The Guardsman on the left at the salute is Lieut. Tottenham. (2) To the right of Lieut. Tottenham, facing the picture, is T. Hawker, Esq. (the Herald King-at-Arms). (3) Immediately at the back of the Herald, in scarlet robes, is Lord Willoughby D'Eresby (Lord Great Chamberlain). (4) Immediately behind Lord Willoughby, in scarlet robes, is the Earl of Shaftesbury, with the Cap of Maintenance. (5) Behind the Earl of Shaftesbury is the Earl of Albemarle (Master of the Horse). (6) Immediately to the right of the Earl of Shaftesbury, facing the picture, is the Duchess of Sutherland (the Mistress of the Robes). (7) To the right of the Duchess of Sutherland, facing the picure, in black, is Lady Barham (a Lady of the Bedchamber). (8) Queen Victoria is in the centre. (9) To the right of the Queen, facing the picture, with black feathers, is the Marchioness of Lansdowne (the principal Lady of the Bedchamber). (10) To the right of the Duke of Somerset, facing the picture, is Lord Melbourne, with the Sword of State. (11) To the right of the Queen, facing the picture, is the Duke of Somerset, with the Crown. (12) The figure in front, carrying the purse and with a full-bottomed wig, is Lord Cottenham (the Lord Chancellor). (13) To the right of Lord Cottenham, facing the picture, is the Duke of Norfolk (the Earl Marshall). (14) To the right of Lord Cottenham and the Duke of Norfolk, facing the picture, in blue coat, is Sir A. Clifford (Master of the Black Rod). (15) To the right of Sir A. Clifford, facing the picture, is T. Stonhill, Esq. (Mace Bearer.) (16) The Guardsman at the salute on the right of the picture at the back, is Lieut. Drummond. (17) Another Guardsman at the salute on the right, in the foreground, is Capt. Williams. (18, 19, 20) Figures behind the Queen are Queens' Pages.

Published October 1st, 1841. SIZE OF PRINT, $16\frac{3}{4} \times 21$.

This print is signed as above stated.

132. The Launch of the "Trafalgar" (see illustration, Plate 26).—*The Times* of 1841 gives the following particulars of the launch:—

"We do not suppose Woolwich ever witnessed so gay a scene as that by which it was yesterday enlivened. The numbers of persons by whom the streets of this small town were crowded, the demand for accommodation for the numerous parties by whom it was visited, and the incessant

applications at the inns, public houses, and lodging houses to be found in it, produced a scene of bustle and excitement far exceeding anything with which its usual monotonous dulness has ever been disturbed."

This ship was the last wooden British Man-of-War, and was launched on June 21st, 1841. Queen Victoria, with Prince Albert, lunched on board the Admiralty yacht *Black Eagle* (formerly *Fire Brand*), Captain T. B. Cook in command. It was expected they would go down the river in her, but instead they drove down in a travelling carriage. The ship was launched by Lady Bridport (Nelson's niece), who used wine for the purpose taken from the *Victory* after the great fight, in honour of which the ship was named. Of the 500 guests who sat down, over 100 had fought in that battle. To further quote from *The Times* account: "By some errors in the Press, thousands of persons arrived after the launch, and even after the Royal party had left. The ship left for Sheerness next day. Many frigates and even smaller vessels yield eight or nine inches on launching, but the *Trafalgar* only yielded three-quarters of an inch, and was stated by the eminent nautical persons sent down by the Admiralty to examine her to be decidedly the most perfect ship of her class. Her drought was 13ft. 3in. forward and 18ft. 3in. aft, and she carried 120 guns, four of them being 8in., 55 cwt. in weight and 9ft. long.

"The launch took place at 2.30, and the gigantic vessel floated gallantly down the river and was brought up by means of a swing cable at about three lengths, swinging round with her stern towards London and displaying her vast proportions to thousands of admiring spectators. The launch was announced by the discharge of artillery and the hurrahs of those who witnessed it. It was a truly national and gallant sight. At this moment the rain, which had kept off as if in expectation of the event, began to descend in torrents."

The picture from which the print was taken was painted by Randall, of Wood Street, Woolwich. Baxter's print was published by subscription, and was described as "A picture in commemoration of and representing the 'Launch of the *Trafalgar* at Her Majesty's Dockyard, Woolwich (at the time she cast anchor).' Printed in Oil Colours in the highest state of the art by G. Baxter, Inventor and Patentee. Price to subscribers, £1 1s. 0d. Prints; Proofs, £1 11s. 6d. Subscribers' names received by Mr. Baxter, Inventor and Patentee of Oil Colour Printing, 3, Charterhouse Square, and by his agents." It is curious how rare is this print. In all probability it was published on a lettered Baxter mount, such as he used at that time for his large "Missionary" and other prints, but no such mount, as far as we know, has ever yet been seen by any living person, nor has any print of the prospectus inviting subscriptions been discovered; nor do we know of any advertisement of the publication of the print by Baxter and no copy of the print nor the plate was in

the 1860 Southgate and Barrett Catalogue, nor entered in Baxter's republication issue, or in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The plate appears to have no lettering. In considering the colouring of the print, it must always be remembered it is supposed to represent a very wet day.

Published 1842. SIZE OF PRINT, $12\frac{3}{8} \times 8\frac{1}{2}$.

This print is unsigned.

NOTE.—Several other prints were produced during the Missionary period, and a description of them will be found under their various numbers elsewhere in this volume. With the exception of the Chubbs (Nos. 231 and 231a), all are book illustrations, and consist of No. 241 ("Proposed Communist Settlement"), 242 ("Jerusalem"), 280 ("Her Majesty's Marine Residence"), 297 ("Surrey Zoological Gardens"), 299 ("Richmond Hill"), 319 ("Welsh Harper"), 355 ("Gathering Apples"), 361 ("Parhelia"), 370 ("Shells"), 374 ("Diagrams"), 377 ("Teeth in Age"), and also the illustrations to Frost's "Two Systems of Astronomy."

CHAPTER XI

Pocket-Book, Scrap-Book, and Needle-Box Period (1847-50)

Pocket-Book and Scrap-Book Prints

In this chapter we have to describe very different work from that upon which we have commented in the foregoing pages. We now see Baxter entering on a new life. Up to now his labours had been, as we have elsewhere stated, a financial failure, and he had been reduced to pecuniary ruin. It was, therefore, necessary for him to try other means of obtaining commercial success; so he changed his work, and the years 1847, 1848, 1849 were almost exclusively occupied in pocket-book, scrap-book, and needle-box productions, all of which were then popular. Most of his prints, which were not book illustrations, had previously been of a large or fairly large size, but from now for a few years, indeed, until Prince Albert told him in 1850 of his preference for prints of a larger size, they were small, and the subjects of a distinctly more popular character than heretofore; but he began now, for the first time, to make a profit. He now turned his back on his old life, and little if anything more do we hear from him of his past labours. Much had happened. He had applied for and obtained an enlargement of the term of his patent in 1849, that had given him an incentive to make the most of it for the five years' renewal granted. He had had the advice of Lord Brougham to grant Licenses and this he set about doing, but it was no easy matter to get printers to take them up. The public had looked very favourably

on this small work of his, and he had gone into larger premises. He abandoned the issue of prints by subscription or prospectus, and determined instead to seek for a much larger output and more general sale. For a time such of his prints as were not sold exclusively in books were on tinted mounts with a blue line ruled round the print, but this proved an altogether dilatory and unsatisfactory way, and soon gave place to prints on the same kind of mount without the blue line, but with a coloured seal or stamp on the left bottom corner of the mounts, which at the same time indicated the name of the subject, his own name and address as the producer, and a statement of his willingness to grant Licenses, and in many cases the terms on which he would grant them. These mounts are what are now known as the " Baxter red seal or stamped mounts." The small landscape and other prints he used for pocket-books were very largely for those pocket-books which were sold by Messrs. Suttaby & Co., and The Religious Tract Society.

For convenience all these various prints are placed under appropriate headings and not together, and none of them have been at any time reproduced by any other printers. Illustrated pocket-books and scraps for albums were at this time very popular, and it is not to be wondered at that beautiful little coloured prints like these landscapes met with the approval of the public. For some of the pocket-books, too, Baxter designed elegant scrolls for the title-pages. Each pocket-book so illustrated contains illustrations, varying in number from one to five, *Le Souvenir* being in this respect the richest. The size of the prints or pages in the case of pocket-book prints is generally about $4\frac{3}{4} \times 3$, but occasionally larger prints, like " Small First Impressions " (No. 158), " New Houses of Parliament " (No. 165), " St. Ruth's Priory " (322), and others are cut down, and with lettering in type are made to serve the purpose. In an article headed " Attractions of the Season " in the *Sussex Express* of December 5th, 1846, we have what was perhaps the first intimation of Baxter's intention to illustrate pocket-books, for it says: " Messrs. Suttaby & Co., who, for upwards of fifty years, have maintained the highest reputation as publishers of ladies' pocket-books, have this year called to their aid the services of the celebrated patentee of oil-colour printing, Mr. G. Baxter, who has embellished their pocket-books with some of the most beautiful

gems of art, and this has been done without any increase in charge to the public. Each pocket-book contains one or more of Mr. Baxter's productions, which is worthy of a place in the boudoir as a cabinet picture. Ladies must be particular to ask for Suttaby's pocket-books with Baxter's embellishments. Baxter & Son, of Lewes, have a complete assortment of these pocket-books."

Baxter says in his Petition to the Privy Council: "Your Petitioner in 1845 first applied his said invention to illustrations in pocket-books, an application of it which first gave the real advance to his art, and in the year 1846 there spang up a public taste for his pocket-book illustrations." So that by this it is clear Baxter owes much of his success at this time to the happy invention by him of these pretty little pictures. He now for the first time began to attach a serial number to each of his publications.

Needle-Box Prints

Another class of print very popular also at this time was the illustrated needle-box. In 1850 Baxter began his little prints for this purpose, which he placed on the small boxes inside the larger box; the small boxes contained the different size needles; the larger box held all the smaller boxes. Having prepared his illustrations for the small boxes, he desired to devise an illustration for the larger box, and the way he set about it was as described under the heading of "Enlargements" in Chapter XII. These needle-boxes were usually $6\frac{1}{4} \times 4\frac{1}{4}$ in size, and outside frequently with a gold border was, as we have said, one of his larger prints, whilst inside were ten small boxes containing the needles, each having a small or "needle-box print" outside it. These in many cases were printed for the purpose; but often cuttings from larger prints were used, such as "The Lady and Greyhound" from No. 301, figures from Nos. 303 and 324, and others. Some of the Enlargements and a few others were probably expressly produced for the outside of the larger boxes, but were frequently used for other purposes also. He found ready to hand for the purpose his prints of Queen Victoria and Prince Albert on the Balcony, which he produced in 1848. Fancy names were given to these small prints, whether cut from others or specially printed for the purpose. Inside the lid of the needle-boxes is often found a statement as follows:—

" The illustrations to this case of needle-boxes are printed in oil colours by Baxter, the Patentee, 11, Northampton Square, being facsimiles of original paintings."

In the box, on the lid of which is a portrait of Queen Victoria (No. 203), there is a statement as follows:—

" The portrait on the lid of the box represents Her Majesty Queen Victoria in the dress and robes of the Order of the Garter, worn at the christening of the Prince of Wales. The illustrations can be taken off the lids for ladies' albums by cutting the box lid sides away with a pair of scissors."

Then follows the description of the illustrations on the small boxes, and on some of the boxes is found also a notification of the flattering remarks as to him made by Lord Brougham. Many of the small prints were enclosed in a gold scroll and used for the headings of his illustrated letter paper, a larger print being placed outside the packet. Nos. 158, 322, and 153, and some others were very probably produced for this latter purpose. For Sunday School cards the small religious subjects were used and were probably designed for that use, but were employed afterwards for numerous other purposes. So also these needle-box prints were adopted for other ends.

The Baxter needle-boxes and notepaper, the Sunday School cards, and the cover containing packets of notepaper are all to-day very difficult to acquire. The 1860 Southgate & Barrett Catalogue included a large number of these small prints, and it stated as to the larger ones " A large number of unmounted prints for manufacturers is included in the sale."

The Regal needle-box would have one of the regal set of prints on the small boxes, and the print of either " Queen Victoria " or " Prince Albert on Balcony " on the larger box. The " Gems of the Great Exhibition " needle-boxes had, on the outside, with a dome top and gold border, one of the single-statue prints of the Great Exhibition, the inside had mostly one of the small prints from the " Fairies " set; and so with the Floral needle-boxes, the small ones were placed on the small boxes, the larger flower combinations being placed outside the larger box, and so with others. Le Blond produced some excellent needle prints, but

neither he nor anyone else printed from any of Baxter's plates of these subjects, except the Regal set (No. 133) by Vincent Brooks. Probably all the sets were original designs or adaptations.

It will be noted that Baxter, for facility in printing, generally produced ten of these small needle-box prints on one plate, and then they were cut and placed on the small boxes; this gave him the idea, for we find afterwards his Exhibition Gems and some of his small landscapes were so printed as to be cut and used as separate smaller pictures; it saved labour in printing.

On many of the boxes there is stated:—

BAXTER'S EXTENSION OF PATENT FOR OIL-COLOUR PRINTING

"By command of Her Majesty, under the advice of the Judicial Committee of Her Majesty's Privy Council, June 21st, 1849, and at the Court at Buckingham Palace, June 29th, 1849, before the Queen's Most Excellent Majesty, H.R.H. Prince Albert, Lord President, &c., &c., a warrant was ordered to be prepared for Her Majesty's Royal signature, for passing under the great Seal of Great Britain, New Letters Patent for the term of five years after the expiration of the term of the original patent."

CATALOGUE OF NEEDLE-BOX PRINTS

Baxter's Number 4

133. The Regal Set.—Originally twelve on a strip and on the same plate as Nos. 301, 303, and 320, but at a later period they were detached from the plate and made into a separate square plate of ten only, formed of two strips of five each, one above the other, with a space between, and in this form it was included in the 1860 Southgate & Barrett Catalogue. In the republication lists of Vincent Brooks and Vincent Brooks, Day & Son "Miniature Designs Ten Regal" (see Plate 51) are mentioned, it is thought that those are this altered plate. When the prints are in the twelve strip they are, reading from left to right: (1) "Windsor Castle" (showing the river), (2) "H.R.H. Prince Albert, on balcony" (a miniature of No. 205), (3) "The Queen, on horseback," (4) "The Queen, on balcony" (a miniature of No. 203), (5) "Her Majesty leaving the Isle of Wight" (probably on her way to Ireland), (6) "Balmoral," (7) "The Coronation" (a miniature of part of No. 129), (8) "The Duchess of Sutherland" (a miniature of part

of No. 129, with a different background), (9) " Her Majesty delivering her speech," (10) " Buckingham Palace," (11) " Deer Stalking," (12) " The Royal Fleet in Kilkenny Bay "; and on the top margin of the plate, twice repeated, is " Designed, Engraved, Printed, and Published by G. Baxter, Patentee, 11, Northampton Square, 1850 (Entered at Stationers' Hall)," the name of the subject being engraved over each print. In the second plate of ten the last-mentioned two prints and all the lettering are omitted, and on the top row are Nos. 1, 2, 3, 4, and 5, and on the bottom row Nos. 6, 7, 8, 9, and 10. It will be seen that the Prince Consort has, in this print, not the blue breeches of No. 204, but the top boots of No. 205. It is not easy to say which of these top boots prints was the first to appear. It was printed from a plate and ten blocks and originally sold at 1s. It was never on a mount. It is intimated on some of the boxes that the needle-box prints are " facsimiles of original paintings." The plate, as stated, in its altered form (see illustration, Plate 51) was in the 1860 Southgate & Barrett Catalogue, and also in the Baxter, Vincent Brooks, and Vincent Brooks, Day & Son republication lists, but not in that of Le Blond. It will be noted Baxter designed and engraved the plate.

Size of Strip, $12\frac{1}{2} \times 2\frac{1}{4}$. Size of Square Plate Set, $4\frac{1}{4} \times 5\frac{1}{2}$.
Published 1850.

These prints are unsigned.

Baxter's Numbers—One group 5
Three Bouquets 6
Ten ,, 7

134. Queen's Floral Needle Box Set.—Each small print is signed " G. Baxter, Patentee, 11, Northampton Square," some in one line and others in two lines. There are ten small oblong groups of flowers on each sheet, five in each row, and printed on one plate, to be cut as required, each represents a different group. Baxter called them " 10 bouquets." They were printed with backgrounds of green, white, cream, blue, mauve, dark blue, orange, and other colours, but some of these colours are very rare; green, blue, and white are perhaps the most common. Larger prints (No. 135), also with different coloured backgrounds with one bouquet of flowers, were produced for the covers of the larger boxes,
135. and were called by Baxter " Flowers—one group," (that is the larger)
136. and " Flowers—three bouquets " (somewhat smaller) (No. 136). The former is composed of nasturtium, convolvulus, roses, and other flowers; the latter of three separate groups of various flowers—two groups on the top and one larger one sideways underneath. Below each of the three groups is lettering which varies somewhat, and if not engraved is possibly in small type. On the largest outside print, on the right, rather high up, is in two lines very small: " G. Baxter, Patentee, 11, Northampton Square." These outside prints are found with a lace-like background of

different patterns. Printed, in many cases, on the largest, in gold or other coloured inks, is on the top, " The Queen's Floral needle-boxes," or " The Floral needle-boxes," and below the group, also in type, is " Illustrated by G. Baxter, Patentee of Oil Colour Printing." Originally sold : the largest outside print at 6d., 3 Bouquets 6d., 10 Bouquets 6d. None of these floral prints or groups are ever on a sealed mount. The whole plate consists of the above one, three, and ten groups, the whole being printed from nine blocks and has no other lettering. The plate was in the 1860 Southgate & Barrett Catalogue, and also in the Baxter republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Size of Card of small Prints, $5\frac{1}{8} \times 3\frac{1}{2}$. Size of each Print on Card, $1\frac{7}{8} \times 1$.

Size of Outside Larger Print, 6×4.

Size of Larger of the Lesser Outside Prints, $3\frac{3}{4} \times 2\frac{1}{2}$.

Size of Two Smaller of the Outside Prints, $2\frac{3}{4} \times 1\frac{3}{4}$.

Published 1850.

These prints are signed as above stated.

Baxter's Number 3

137. The Tarantella Set.—Ten oblong prints of different subjects on one sheet. Reading from left to right they are, on top row : (1) " Evening in Italy, or the Tarantella," (2) " The Love Letter," (3) " View in Madeira," (4) " The Surprise," (5) " The Storm "; and bottom row : (6) " The Admonition," (7) " Waterfall in the Alps," (8) " The Circassian," (9) " Chinese Temples," (10) " Temples on the Ganges." The 1st, 5th, 6th and 10th are oblong sideways, the others are oblong upright; the 1st, 3rd, 7th and 10th are signed only " Baxter, Patentee," the 3rd and 7th in two lines and the 1st and 10th in one line; the 2nd, 4th, 5th, 6th, 8th and 9th are signed " Baxter, Patentee, 11, Northampton Square," the 2nd, 6th, 8th and 9th in one line, and the 4th and 5th in two lines. The plate has no other lettering. Unsigned sets are sometimes found. The set was printed from a plate and eight blocks. Originally sold at 1s. a sheet. Never on a sealed mount. The plate was in the 1860 Southgate & Barrett Catalogue, and in Baxter's republication list, but not in those of Vincent Brooks, Le Blond, or Vincent Brooks, Day & Son.

Size of Card of Ten Subjects, $3\frac{5}{8} \times 5$. Size of each Print on the Card, $1\frac{5}{8} \times 1$.

Published 1850.

These prints are sometimes signed as above indicated.

Baxter's Numbers—The Harem 52

The Greek Dance 53

138. The Greek Dance and the Harem Set.—This set, unlike the previous three sets, is in two separate strips, each strip being marked to be cut into five separate needle-box prints and both sets being on one plate, one above the other, with a small space between, the " Greek dance," forming the top strip, and " The Harem " the bottom strip; and, unlike also the previous three, both strips are found on stamped mounts and often with a gold border. The plate has no lettering. Baxter directed that when the strips were cut for needle-box prints they were to have the following names :—For the top set: (1) " Jealousy " or " Love and Jealousy "; (2) " The Wreath Dance " or " The Bridal Wreath "; (3) " The Greek Dance " or " The Dance "; (4) " The Guitar "; (5) " The Playful Child " or " The Infant," and, for the bottom set: (6) " The Harem Dance " or " Dance in the Harem "; (7) " Ladies of the Harem " or " Favourite in the Harem "; (8) " The Circassian Slave " or " A Captive Slave "; (9) " The Circassian Slave " or " The Captive Slaves "; (10) " The Captive Jewels " or " Captured Prize." He also directed that the larger prints to accompany this set were to be Nos. 147 (" The Bride "), 151 (large " Paul and Virginia "), and 155 (large " Chalees Satoon "). The two sets of five on the plate were printed from a plate and twelve blocks. The plate was in the 1860 Southgate and Barrett Catalogue and in Baxter's republication list, but not in those of Vincent Brooks, Le Blond, or Vincent Brooks, Day & Son. Each strip was originally sold at 9d. a strip.

Size of Each Strip, 5 × 1¾. Size of Both Strips when on Uncut Card, 4 × 5.

Published 1850.

These strips and prints are unsigned.

Baxter's Numbers—Scriptural Events No. 1, 105

Scriptural Events No. 2, 106

139. Religious Events, No. 1 and No. 2.—Also printed on one plate in two strips, one above the other in the same way as No. 138, and each can be cut to form five needle-box prints. The top strip is called " Religious Events " No. 1 and the bottom strip " Religious Events " No. 2, and each is also found on a stamped mount, but never with a gold border. The subjects are : Top strip, left to right (1) " Boaz and Ruth "; (2) " Joseph Sold "; (3) " Caleb and his Daughter "; (4) " The Finding of Moses"; (5) " Hagar and Ishmael "; and on bottom strip (6) " The Salutation "; (7) " Christ Blessing Bread "; (8) " The Saviour "; (9) " David "; (10) " King Saul." There is no lettering on the plate. These prints were much used for Sunday school cards and for similar purposes, and were often mounted on a large card with

each small print separately mounted and surrounded with a scroll in gold. They could then be cut if desired into small cards and given to the school children; and each card has the name of the subject underneath in gold, and under that, in three lines, " G. Baxter, Patentee, London, &c." The 1860 Southgate and Barrett Catalogue describes them as " ten beautifully executed miniatures from Bible history," and states " Manufacturers and others would find that these delicately got up pictures were demanded in thousands." The two sets on the plate were printed from a plate and eight blocks. Each set originally sold at 1s. An advertisement in the *Art Journal Advertiser* in 1853 speaks of these prints having then been published. The plate was in the 1860 Southgate and Barrett Catalogue and in Baxter's republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

SIZE OF EACH STRIP, 5 × 1¾. SIZE OF BOTH STRIPS WHEN ON UNCUT CARD, 4 × 5.

Published 1852 *(about)*.

These strips and prints are unsigned.

Baxter's Numbers—Pas des Trois 72
Fairy Scenes 73

140. Fairy Scenes and Pas des Trois (see illustrations, Plate 33).—These were also printed in two strips on one plate, one above the other with a space between, like 138 and 139, the top strip being " Pas des Trois " and the bottom strip " Fairy Scenes," and each set can be cut to form five needle-box prints. On the " Pas des Trois " set are, on the left, cupids dancing round a flaming torch, in the centre are three dancers in short skirts, and on the right is a fountain and further cupids. The background of this variety is a landscape and water. This strip is called " Pas des Trois," inspired, no doubt, by the then celebrated dance at the Opera, in which Taglioni, Grisi, Cerito, and Lucille Grahn were distinguished figures. In the other set (140b) are seen fairies flying and leap-

140b ing and two men pursuing them. This strip is called " Fairy Scenes." Only one plate was included in the 1860 Southgate and Barrett Catalogue, and there is no lettering on it. Probably the original plate was altered. When cut for needle-boxes the titles of the small prints are, for the " Pas des Trois " set: (1) " Dance of Cupids "; (2) " Mdlle. Cerito "; (3) " Mdlle. Taglioni "; (4) " Mdlle. Lucille Grahn "; (5) " Cupids Bathing "; and (for the " Fairies ") (6) " The Fairy Flight "; (7) " The Surprise "; (8) " Love Sleeping "; (9) " The Fairy Tempter "; (10) " The Enchantress." There is another variety

140a (140a) in which the flaming torch on the left has been altered to a floral standard. Trees were added to the background and the drapery of the dancers was changed. The plate of " Fairy Scenes " was also altered

140c (140c), and the extreme top of the cupola on the right was omitted. The two sets on the same plate were printed from a plate and eight blocks. Originally sold at 6d. a strip. Like 138 and 139, they are found on stamped mounts and often with gold borders. The plate was in the 1860 Southgate and Barrett Catalogue and in Baxter's republication list, but not in those of Vincent Brooks, Le Blond, or Vincent Brooks, Day & Son.

Size of Each Strip, 5 × 1¾. Size of Both Strips when on Uncut Card, 4 × 5.
Published 1851 (*about*).

These strips and prints are unsigned.

141. The Allied Sovereigns and the Commanders of their Forces.—The first variety. On a card are ten oval portraits of distinguished persons connected with the Crimean War. Reading from left to right they are, on the top: (1) Lord Raglan; (2) Queen Victoria; (3) the Sultan; (4) Napoleon III.; (5) General Canrobert; and on the bottom row they are (6) Sir Charles Napier; (7) Duke of Cambridge; (8) Marshal St. Arnaud: (9 Prince Napoleon; (10) Omar Pasha. The names are under the subjects in type on the body of the card, and they could be cut to place on the small needle-boxes. Under the print in type is the above title in one line, and below that is "In Oil Colours by Baxter, Patentee." Published about the time of the Crimean War. Care should be taken to secure a good print—they vary. Never on a sealed mount. Originally sold at 1s. the set. (See further next print.)

Published 1855. Size of Card, 4¼ × 5½.

These prints are unsigned.

Baxter's Number 127

142. The Allied Sovereigns and the Commanders of their Forces.—The second variety. (See illustration, Plate 32.) Same as No. 141, except that a portrait of the Empress Eugénie has been substituted for that of Marshal St. Arnaud, then dead. This is the second plate, and each print could be cut for the small needle-boxes, and it was later no doubt altered for print No. 143. Never on a sealed mount. Lord Raglan originally commanded the British Forces in the Crimea. He died in 1855. Omar Pasha was at the head of the Turkish Army. Sir Charles Napier was in command of the Fleet in the Baltic, and Prince Napoleon and the Duke of Cambridge were members of a War Council in Paris. The title, "Marshal of France," although recognised in war-time by the French Constitution, is suspended in time of peace. There has been no Marshal of France since the war of 1870 until it was revived during the Great War of 1914 by the creation of Marshals Joffre, Foch, and others. Canrobert had at first the command of the first division of the French Army under St. Arnaud, and at the battle of

the Alma was wounded in the chest and hand by a shell splinter. Afterwards, on the death of St. Arnaud in 1855, Canrobert took the chief command of the French Army and at Inkerman was again wounded. In the war with France and Italy against Austria in 1859, Canrobert had the command of a division of the French Army and won the Battle of Magenta and afterwards he was at the Battle of Solferino, which places are shown on Baxter's map (No. 373). This print is rarer than No. 141. The plate was in the 1860 Southgate & Barrett Catalogue and in Baxter's republication list, but not in those of Vincent Brooks, Le Blond, or Vincent Brooks, Day & Son.

Published about 1855. SIZE OF CARD, SAME AS No. 141.

These prints are unsigned.

143. The Queen and the Heroes of India (see illustration, Plate 32).—On a card, similar to Nos. 141 and 142, are ten oval portraits of Mutiny heroes. It is fairly obvious that this plate is no other than that of Nos. 141 and 142 altered, and yet the " Allied Sovereigns " plate was in Baxter's republication issue. The names of the heroes are in type in the body of the card—Nos. 2, 4, 7, 8 and 9 below the subject, and Nos. 1, 3, 5, 6 and 10 partly above and partly below. Reading from left to right on the top row they are: (1) General Havelock, which is Lord Raglan of the other plate altered; (2) Queen Victoria, which is the same in both plates; (3) General Sir C. Campbell, which is the Sultan altered; (4) Napoleon III., which is the same in both; (5) General Sir J. Outram, which is General Canrobert altered; and on the bottom row (6) Sir J. Inglis of Lucknow, which is Sir Charles Napier altered; (7) Duke of Cambridge, the same in both; (8) the Empress Eugénie, which is the same in both; (9) Prince Napoleon, which is the same in both; and (10) Colonel Greathed, which is Omar Pasha altered. Under the prints on the card in type is the above title in the centre in one line, and under that is " The Emperor and Empress of the French, the Duke of Cambridge, and the Prince Napoleon," and under that is " In Oil Colours by Baxter, Patentee." The set was printed from a plate and eight blocks, is never on a sealed mount, and was published about the time of the Mutiny and was cut for the small needle-boxes.

Published about 1857. SIZE OF CARD, $4\frac{1}{2} \times 5\frac{1}{2}$.

These prints are unsigned.

Baxter's Number 210

144. The May Queen Set (see illustration, Plate 30). Also on a card, ten on one sheet—six upright oblong square, and four upright oval. Reading from left to right they are, on top row: (1) " The May Queen "; (2) " The Greek Bride "; (3) " Sunset "; (4) " Affection " (oval); (5) " The Albanian Lovers " (oval); and on the bottom row they are (6) " The Persian Lovers "; (7) " The Princess Royal " (Princess Frederick William of Prussia) (oval); (8) " View on the Rhine "; (9)

" Prince Frederick William of Prussia " (oval); (10) " Rustic Felicity." Each of the subjects is named above the subject in the top row and below the subject in the bottom row, except those of Prince and Princess Frederick William of Prussia, which are partly over and partly under. On the left-hand plate margin in one line is " Baxter, Inventor & Patentee," and on the right-hand margin in one line is " 11 & 12, Northampton Square, London." All the lettering is engraved. The set was printed from a plate and eight blocks, and could be cut for the small needle-boxes. Originally sold at 1s. a sheet. Never on a sealed mount. This appears to be another of Baxter's skilful alterations of a plate—most likely it is No. 144a altered so as to make it topical, and it represents the Prince and Princess Frederick William of Prussia, who were married the year it was published as altered. (See No. 144a.) The plate was in the 1860 Southgate and Barrett Catalogue and in Baxter's republication list, but not in those of Vincent Brooks, Le Blond, or Vincent Brooks, Day & Son.

Published 1858. SIZE OF CARD, 4 × 5.

These prints are unsigned.

144a. The May Queen Set (see illustration, Plate 30).—A set similar to the last, except that in lieu of Nos. 7 and 9 are two other prints called " Attention " and " Contemplation." These two little prints and the two above them, " The Greek Bride " and " Affection," are such exquisite little subjects that one regrets the plate was ever altered, especially as the two portraits of the Prince and Princess Frederick William which were substituted are quite inferior. This was, of course, the first plate. It is never found on a sealed mount. It is very rare.

Published 1858 (*about*). SIZE OF CARD, 4 × 5.

These prints are unsigned.

Baxter's Number 214

145. Figures and Landscapes Set.—Ten nice little landscapes and figures on one card, all being oval. Reading from left to right they are, on top row : (1) Figures (Cupid and his victim); (2) Landscape (drinking fountain); (3) Lady with a bird; (4) Landscape; (5) Lady with a guitar. On bottom row: (6) Landscape; (7) Lady with a rose; (8) Mountain scene; (9) Two ladies; (10) Castle scene. The subjects are not named on the card. On the right-hand plate margin engraved below the print is " Figures & Landscapes (10 designs). Baxter, Inventor & Patentee," in two lines. The set was printed from a plate and eight blocks. The plate was in the 1860 Southgate and Barrett Catalogue and in Baxter's republication issue, but not in those of Vincent Brooks, Le Blond, or Vincent Brooks, Day & Son. Originally sold at 1s. a sheet. Never on a sealed mount. The prints could be cut for the small needle-boxes.

Published 1859 (*about*). SIZE OF CARD, 5 × 4.

These prints are unsigned.

CHAPTER XII

Enlargements

1850

When, in 1850, Baxter found he needed prints larger than the small landscapes and other subjects of the same size he was then producing for the outside of his needle-boxes, and the only two appropriate prints he had then in use, viz., "Queen Victoria" and "Prince Albert on Balcony," proving insufficient, the way he proceeded to produce them was this: He selected several he had already published in pocket-books and very ingeniously altered them by making them larger, until they were of the size he required. In the portion of the catalogue included in this chapter we have inserted in each case the first or pocket-book print, and next to it the second or altered and enlarged print. It will be found that the first prints are taken in each case from paintings, though Baxter does not always say so on the prints, which are in every case unsigned, and in no instance does Baxter in the enlargement claim to have designed the subject; he only says "Printed and Published," or "Engraved, Printed and Published." The second prints are, however, all signed. They are, as has been explained, in part copies of a picture, and in other part original designs, so under these circumstances Baxter does not by any lettering on them claim to have either designed them or copied them from pictures. Prints Nos. 158 and 159 do not properly fall within this category though inserted in this chapter. Omitting these last two, all these enlargements in this chapter were produced by the means of two plates only.

Exquisite as are all the little first prints in this chapter from which Baxter took his second prints, he never for some reason produced any of them (except 158) on his sealed mounts. It may be Messrs. Suttaby owned and ultimately retained the plates, and Baxter could not for that reason reprint; but it is certain all of them are to-day very rare, although some of them are greater favourites than others, so they are not all equally valuable. As well as these enlargements, Baxter also used for the outside of his needle-boxes at this time other beautiful prints of a slightly larger size, such as "Jenny Lind," "Jetty Treffz," "Verona," and "Circassian Lady at the Bath"; and although some of them were also used for music covers and other purposes, it is probably owing to the needle-boxes that they were originally produced.

None of the plates of the exquisite little prints forming the first variety named in this chapter were, except No. 158, included in the 1860 Southgate and Barrett Catalogue and seem to be lost.

CATALOGUE OF ENLARGEMENTS

146. The Bride (first plate) (see illustration, Plate 36).—Pocket-Books, No. 107 (Suttaby's *Le Souvenir*, 1848). This very beautiful little print is usually called "The small 'Bride.'" She is seen standing in decolleté dress holding a rose bud. Under the print, engraved in the centre of the plate margin, is the above title, and under that is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by Miss F. Corbaux," in three lines. (For other prints after this artist see "Carrier Pigeon," No. 41.) Very similar, except for size, to No. 147, which see, but in this print the sky is dark; there is a landscape background in place of the sea; there is no balcony, no vase, and no growing roses, and in place of the light red dress there is a dark coloured one, and the figure of the bride is half length. It is dome-shape. It has been stated by Mr. Möckler that only 100 copies were printed, but this must, we think, be an under-estimate, as it would hardly pay Messrs. Suttaby to sell only that number of their pocket-books. But Mr. Sydney Wright, who was in Baxter's employ and afterwards was Le Blond's manager for many years, writing to the *Bazaar* in November, 1897, says he had a share in printing it, and he believes about 250 copies were struck and that they were mounted in gold and velvet and sold at 10s. 6d. each. They may possibly have been sold in this last-mentioned way, but they were sold in the pocket-book also without doubt. Mr. S. Wright must at this time (1897) have been an old man, and his memory may have been defective. It is never on a sealed mount. Baxter did not engrave this

plate. The following are the verses of explanatory of the print in the pocket-book in which it appeared:—

" For ever thine, whate'er this heart betide;
For ever mine, where'er our lot be cast;
Fate, that may rob us of all wealth beside,
Shall leave us love, till life itself be past.

" The world may wrong us, we will have its hate;
False friends may change, and falser hopes decline;
Though bowed by cankering cares, we'll smile at fate,
Since thou art mine, beloved, and I am thine!

" For ever thine, when circling years have spread
Time's snowy blossoms o'er thy placid brow;
When youth's rich glow, its ' purple light ' is fled,
And lilies bloom where roses flourish now;

" Say, shall I love the fading beauty less
Whose spring-tide radiance has been wholly mine?
No, come what will, thy stedfast truth I'll bless,
In youth, in age—thine own, for ever thine.

" For ever thine; at evening's dewy hour,
When gentle hearts to tenderest thoughts incline;
When balmiest odours from each closing flower
Are breaking round me—thine, for ever thine.

" For ever thine! 'mid fashion's heartless throng,
In courtly bowers; at folly's gilded shrine;—
Smiles on my cheek, light words upon my tongue,
My deep heart still is thine—for ever thine.

" For ever thine, whate'er this heart betide;
For ever mine, where'er our lot be cast;
Fate, that may rob us of all wealth beside,
Shall leave us love, till life itself be past."

The plate was not included in the 1860 Southgate and Barrett Sale Catalogue, nor is the print in the republication issue lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. If it is in Baxter's republication issue list of 1864 it cannot be identified.

Size of Page, $4\frac{1}{2} \times 2\frac{3}{4}$. Size of Print, $3\frac{1}{8} \times 2\frac{1}{8}$.

Published 1848.

This print is unsigned.

Baxter's Number 49

147. The Bride (second plate) (see illustration, Plate 36).—Signed on the extreme right, on the stone of the balcony, " Baxter's Patent Oil Colour Printing, 11, Northampton Square," in three lines. Music, No. 14 (Jullien's " *Prima Donna Valse* "). A popular and much-used print. For this or possibly " Flora " and No. 162 Baxter was awarded Hon. Mention at the Great Exhibition of 1851. It is generally called " The large ' Bride.' " It is often said he designed it from an engraving of Queen Victoria, but although the shoulders and some parts may resemble those of her then Majesty, we know it is an enlargement and development of the idea of the first plate which was taken from a picture by Fanny Corbaux. The figure in this print is in low bodice, red dress and bare arms, and stands on a balcony overlooking the sea, holding a rose. There is a light sky, and on the right are growing roses and a large vase. It was directed by Baxter to be used with No. 138 (" Greek Dance " and Harem set) for the outside of the needle-box. Originally on the same plate as Nos. 151 (" Paul and Virginia," large) and 155 (" Chalees Satoon," large), but in the Southgate and Barrett catalogue of the sale in 1860 this is a separate plate, and Nos. 151 and 155 are not included. Baxter published Nos. 151 and 155 in his republication list, but Vincent Brooks and Le Blond did not, and No. 147 was a separate plate when Le Blond printed from it. Under the print, engraved in one line, in the plate margin, in very small lettering, is: " The Bride, Engraved, Printed & Published by G. Baxter, Patentee, 11, Northampton Square (Entered at Stationers' Hall), 1850." It will thus be seen that although Baxter does not claim to have designed it, he does claim to have engraved, printed and published it. Usually, when on a mount on music or on a needle-box, it has a dome top and a gold border. When on music there is printed in gold letters under the print either " Printed in Oil Colours by G. Baxter, the Inventor & Patentee," or " Printed in Colours by Baxter, Patentee." The latter lettering is much the rarer of the two, and when on a needle-box cover, in large gold letters, there is under the print " The Bride " and on the left is " Baxter's Patent " and on the right " Oil Printing." It was produced from a plate and twelve blocks and was originally sold at 1s., and is included in the republication list of Baxter in 1864 and in that of Vincent Brooks and Le Blond, but not in that of Vincent Brooks, Day & Son.

Published 1850. SIZE OF PRINT, $4\frac{3}{4} \times 3\frac{1}{8}$.

This print is signed as above stated.

Le Blond also printed it. The absence of Baxter's signature on the Le Blond print sufficiently differentiates the two, but Le Blond's print is inferior and has the usual absence of colour in eyes, cheeks, and lips.

148. The Conchologists (first plate).—Pocket-Books, No. 107 (Suttaby's *Le Souvenir*, 1848). It is generally called "The small 'Conchologists.'" The following is the description of this print in the pocket-book in which it appeared:—

THE CONCHOLOGISTS

"When some species of shells are held to the ear a low murmuring sound is heard, which bears a resemblance to the rippling of waves on the sea-shore. It is probably occasioned by the passage of the air through the interior of the shell. One of the fair conchologists is represented as listening to it. Landon, in his poem of Gebir, has a beautiful allusion to this property of the shells in question. A sea nymph says to Tamar, the brother of Gebir,

> . . . I have sinuous shells of pearly hue
> Within, and they that lustre have imbibed
> In the sun's palace porch; where when unyoked,
> His chariot wheel stands midway in the wave
> Shake one, and it awakens; then apply
> Its polished lips to your attentive ear,
> And it remembers its august abodes,
> And murmurs as the ocean murmurs there."

Le Souvenir, 1848.

The print is the same as No. 149—which see—except that Baxter has ingeniously enlarged it, and the lower portion of that print is absent in this one, and the two "fair conchologists" are here three-quarter length instead of full length, and this print is oval. Under the print, engraved in the plate margin, is the above title in the centre; and below that is "Printed in Oil Colours by G. Baxter, Patentee, 11, Northampton Square," in two lines. It is almost certainly taken from a painting, though the lettering does not say so. It is not, it will be observed, claimed by Baxter as an original design. It is never on a sealed mount. The plate was not included in the Southgate and Barrett 1860 Sale Catalogue, nor is the print in the republication lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond; if it is in Baxter's republication list it cannot be identified.

SIZE OF PAGE, $4\frac{1}{2} \times 2\frac{3}{4}$. SIZE OF PRINT, $3 \times 2\frac{3}{8}$ (about).
Published 1848.

This print is unsigned.

Baxter's Number 11

149. The Conchologists (second plate).—Signed on the shore, low down on the left, "Printed in Oil Colours and Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. The two ladies, "the fair conchologists" of No. 148, with their low-cut bodices, are here seen walking on the sea-shore, holding to their "attentive ears" the "shells of pearly hue" "to hear the murmurs as the ocean

murmurs." The print is upright oblong, and is usually called " The large ' Conchologists.' " It is on the same plate as Nos. 153 (the large " Tarantella ") and 157 (large " Indian Settlement "), but the plate has no lettering except the signatures. This print, like many others, exhibits Baxter's great love of detail; looked at through a lens, even the nails are seen to be well formed. Originally the print was sold at 6d. The plate was not in the 1860 Southgate and Barrett Sale Catalogue, nor was the print included in the Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond republication lists; if it is in Baxter's republication list it cannot be identified.

Published 1850. SIZE OF PRINT, $4\frac{3}{8} \times 2\frac{5}{8}$.

This print is signed as above stated.

150. Paul and Virginia (first plate).—Pocket-Books, No. 113 (Suttaby's *Marshall's Ladies' Elegant Pocket Souvenir*, 1848), usually called " The small ' Paul and Virginia,' " it is an exquisite little print. Very similar to No. 151, which see, except that it is nearly square instead of upright oblong, and that print is by day, and in this it is night with the stars shining. Under the print, engraved in the centre, is " Paul and Virginia," and below that is, " Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square. From a painting by A. Rankley," in four lines. It is never on a sealed mount. The Romance of *Paul and Virginia*, by St. Pierre, was at one time very popular, and this print would have more meaning then than to-day. Many French people, however, still hope for the return of Mauritius, formerly known as the Isle of France. It was the scene of this romance. It has had many owners, Portuguese, Dutch, and French, but has been British since 1814. The place names are French, and the white population is mostly of French origin. The following is the description of the print in the pocket-book in which it appeared :—

THE LOVER'S LAST INTERVIEW

" The hour of supper being arrived, we placed ourselves at table; but the different sensations with which we were all agitated left us little inclination to eat, and the meal passed in silence. Virginia first went out and seated herself on the very spot where we now are placed. Paul hastened after her and seated himself by her side. It was one of those delicious nights which are so common between the tropics, and the beauty of which no pencil can trace. The moon appeared in the midst of the firmament curtained in clouds, which her beams gradually dispelled. Her light insensibly spread itself over the mountains of the Island, and their peaks glistened with a silvery sheen. The winds were perfectly still. We heard along the woods, at the bottom of the valleys, and on the summit of the rocks, the weak cry and the soft murmur of the birds exulting in the brightness of the night and the serenity of the atmosphere. The hum of insects was heard in the grass. The stars sparkled in the heavens, and their trembling and

lucid orbs were reflected on the bosom of the ocean. Virginia's eyes wandered over its vast and gloomy horizon, distinguishable from the bay of the Island by the red fires in the fishing boats. She perceived at the entrance of the harbour a light and a shadow; these were the watch light and the body of the vessel in which she was to embark for Europe, and which, ready to set sail, lay at anchor waiting for the wind. Afflicted at this sight, she turned away her head in order to hide her tears from Paul. Madame de la Tour, Margaret, and myself were seated at a little distance beneath the plantain trees, and amidst the stillness of the night we distinctly heard their conversation." (*Marshall's Ladies' Elegant Pocket Souvenir*, 1848). The plate was not in the 1860 Southgate and Barrett Sale Catalogue, nor was the print included in the Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond republication lists; if it is in Baxter's republication list it cannot be identified.

SIZE OF PAGE, $4\frac{1}{2} \times 2\frac{3}{4}$. SIZE OF PRINT, $2\frac{7}{8} \times 2\frac{1}{4}$.

Published 1848.

This print is unsigned.

Baxter Number 50

151. Paul and Virginia (second plate).—Signed on the left, low down in the ground, " Baxter's Patent Oil Printing, 11, Northampton Square," in three lines (curved). Music, No. 6 (" Jullien's " *Cadeau* " and " *Paul et Virginie* " Valse). The couple are seated on the rocks. It is usually called " The large ' Paul and Virginia.' " It was on the same plate as Nos. 147 (" Bride ") and 155 (" Chalees Satoon ") originally, but the two were detached and neither of these plates was included in the 1860 Southgate and Barrett Catalogue, Baxter published them in his republication issue, but Vincent Brooks and Le Blond did not. The three prints on the plate were directed by Baxter to be used as the outside prints for No. 138 (" Greek Dance " and Harem set of needle prints). When on the mount it has a dome top and gold border. When on the music it is an oval print with gold border and a scroll round it, and printed in gold letters under the print, in one line, is either " Printed in Oil Colours by G. Baxter, the Inventor and Patentee," or simply " G. Baxter, Patentee." Under the print in the plate margin, in very small letters, are the above title and " Engraved, Printed and Published by G. Baxter, Patentee, 11, Northampton Square (Entered at Stationers' Hall), 1850. Originally sold at 1s. See also what is stated under No. 150. This print is oblong upright, and is by day-light.

Published 1850. SIZE OF PRINT, $5 \times 2\frac{7}{8}$.

This print is signed as above stated.

152. La Tarantella (first plate).—Pocket-Books, No. 105 (Suttaby's *Marshall's Cabinet of Fashion*, 1847, and Pocket-Books, No. 112, Suttaby's *Marshall's Ladies' Elegant Pocket Souvenir*, 1847). This

beautiful little print is usually called " The small ' Tarantella,' " and is very similar to No. 153, which see. It was originally on the same plate as Nos. 156 (small " Indian Settlement "), 289 (" Folkestone "), 308 (" Bolton Abbey "), 309 (" Ilkley "), and 325 (" Lake Garda "), but some were detached, and in the Southgate and Barrett Catalogue of the 1860 sale there were three on one plate, viz., 289 (then made into Brighton Chain Pier), 308, and 325, and this plate was not included. Under the print, engraved in the centre of the plate margin, is the above title, and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. It is no doubt from an original painting, possibly " Claude," but it is not so stated in the lettering. The three prints on this plate were produced from eight blocks. The following is the description of this print, in the pocket-book in which it appeared :—

" This dance derives its appellation from a species of spider called the Tarantula, which is found in the district round Taranto in the Neapolitan territory, and takes its name from the Capital of the district. The bite of this spider is supposed to produce a peculiar nervous malady somewhat resembling the St. Vitus dance. The patients are said to fall into a kind of stupor from which they can be roused only by music, which produces in them an irresistible propensity to dance. This disease lasts four days and often returns at the same time in the following year, and sometimes for a succession of years, and on every relapse music is again used as a remedy. The existence of this disorder has been denied, but though its prevalence has no doubt been enormously exaggerated its reality seems to be proved by several well authenticated cases. The Tarantella, says Mr. Didier, is a dance as volcanic as the emotions which it expresses; it is the history of a Southern passion in all its variations. Every gesture is an idea, every attitude a sentiment. The dance is at first constrained, bashful, irresolute, the ravishing emblem of the internal conflicts of a silent love; then, when the passion overflows and triumphs, the dance becomes animated and full of transport, and passes from timidity to daring. He adds that to enjoy or even comprehend the Tarantella, it must be seen danced in the country which inspired and by the people who invented it, especially by the beautiful Tarentines, moving lightly, with castanets in hand, to the sound of the guitar and the tabor. Mr. Fetis describes the music as being an air in double time of a lively character, short, but frequently repeated." (*Marshall's Ladies' Elegant Pocket Souvenir*, 1847). It is never found on a sealed mount. The print is not in the republication issues of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond; if it was in the Baxter 1864 republication issue list it cannot be identified.

Size of Page, $4\frac{1}{2} \times 2\frac{3}{4}$. Size of Print, $3\frac{5}{8} \times 2\frac{1}{8}$.

Published 1847.

This print is unsigned.

Baxter's Number 12

153. La Tarantella (second plate) (see illustration, Plate 70). Called by Baxter on his seal "The Tarantella Dance," it is very similar to No. 152, but enlarged and signed on the left, in the grass, "Printed in Oil Colours, and Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. The two prints represent peasants dancing this dance under the trees, and with a water scene and hills in the distance, see No. 152. It is on the same plate as Nos. 149 (the large "Conchologists"), and 157 (large "Indian Settlement"), but it does not seem to have been included in the 1860 Southgate and Barrett Catalogue, or the print in any republication list since; if it is in Baxter's republication list of 1864 it cannot be identified. It is usually called "the large 'Tarantella.'" It is a very tasteful and favourite print. Originally sold at 6d. There is no lettering except the signature.

Published 1850. SIZE OF PRINT, 4 × 3¾.

This print is signed as above stated.

154. The Chalees Satoon (first plate).—Pocket-Books, Nos. 100 and 107 (Suttaby's *Marshall's Ladies' Fashionable Repository*, 1848, and *Le Souvenir*, 1848). Under the print, in the centre of the plate margin, is engraved the above title, and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines, and on the right is "from a painting by W. Daniell, R.A.," in two lines. Similar to No. 155, but that one is enlarged and several details are added. It is usually called "the small 'Chalees Satoon.'" The following is a description of the print in the pocket-book in which it appeared:—

"The Chalees Satoon, or the Forty Pillars, is a Pavilion attached to the Palace of Allahabad, and was erected by the Emperor Akbar. It is built in grey granite and freestone.

"The Fort of Allahabad is favorably situated on the point where the rivers Ganges and Jumna unite. The numerous vessels to be seen on these rivers, particularly on the former, give great spirit to the scenery.

"The buildings in general here are in the grandest style of Mohammedan architecture. Allahabad is a very ancient City resorted to by many devout pilgrims from all parts, and conveniently situated for defence and commence in an angle formed by the junction of the Jumna and Ganges, 296 miles S.E. of Agra, 703 from Hydrabad, 550 from Calcutta, 90 from Oude, 977 from Bombay, and 1,055 from Madras. Some writers supposed this to have been the site of Palibothra, which others have placed at Patna, at Canoge, and near the mouth of the Soane. The Fort, a structure of immense size, but of little strength and no elegance, is said to have been constructed during the latter years of Akbar's reign. It contains an Imperial Palace built of stone, and several ornamental buildings. The soil for several miles in its vicinity consists of mortar, broken pottery, and brick dust. The

present city, containing about 16,000 inhabitants, exhibits a picture of poverty, ruin, and desolation, though the straggling huts cover a space of five miles." (*Le Souvenir*, 1848). It is never found on a sealed mount. The plate was not in the 1860 Southgate and Barrett Sale Catalogue, nor is the print included in the Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond republication issues lists.

SIZE OF PAGE, $4\frac{1}{2} \times 3\frac{3}{4}$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{4}$.

Published 1848.

This print is unsigned.

Baxter Number 51

155. The Chalees Satoon, East India (second plate).—Signed on one of the broken columns in the foreground, " Baxter's Patent Oil Printing," in three lines. It represents the same building and is very similar to No. 154, except that there are broken columns in the foreground, figures on the right, four palms on the right instead of two, the foliage right and left is rather different, and there are other variations besides the size of the print. It is usually called " The large ' Chalees Satoon.' " Usually, when on a mount, it has a dome top (which No. 154 never has) and also a gold border. It was originally on the same plate as Nos. 147 (large " Bride ") and 151 (large " Paul and Virginia "), but in the 1860 Southgate and Barrett Catalogue the plate of No. 147 was separate, and the plate of neither this nor 151 was included; Baxter included the prints in his republication issue, but Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond did not. The three prints on this plate were specially directed by Baxter to be used as the outside cover for No. 138 (the " Greek Dance " and Harem set of needle prints). On the left margin of the plate in very small letters is " Chalees Satoon, East India. Engraved, Printed, and Published by G. Baxter, Patentee, 11, Northampton Square (Entered at Stationers' Hall), 1850." Originally it was sold at 1s.

Published 1850. SIZE OF PRINT, $4\frac{5}{8} \times 3\frac{1}{8}$.

This print is signed as above stated.

156. Indian Settlement (first plate).—Pocket Books, Nos. 99 and 106 (Suttaby's *Marshall's Ladies' Fashionable Repository*, 1847, and Suttaby's *Le Souvenir*, 1847). An upright oblong print. Water and a canoe shewn in the foreground, and in the background is the settlement. It represents a scene in British Guiana, where the London Missionary Society had a station. " The form of the native hut indicates the tribe to which it belongs; the huts of some were mere sheds, those of others were built of mud and had pointed roofs thatched with palm leaves " (*Le Souvenir*, 1847). Under the print, in the centre of

the plate margin, is the above title, and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines, and on the right is " From a painting by E. A. Goodall, Esq.," in two lines. E. A. Goodall was a son of Edwd. Goodall, the Victorian Artist. Originally on the same plate as No. 152 (small " Tarantella "), 289 (" Folkestone," then Brighton Chain Pier), 308 (" Bolton Abbey "), 309 (" Ilkley "), and 325 (" Garda "), but in the 1860 Southgate and Barrett Sale Catalogue there were only three on one plate, viz., 289, 308, and 325, the other three were not included. It is never on a sealed mount. The print is not included in the Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond republication issue lists.

SIZE OF PAGE, $4\frac{1}{2} \times 2\frac{3}{4}$. SIZE OF PRINT, $3\frac{1}{4} \times 2\frac{1}{4}$.

Published 1847.

This print is unsigned.

Baxter's Number 13.

157. Indian Settlement (second plate).—Signed on the left, in the water, " Printed in Oil Colours, and Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. A slightly enlarged print, but otherwise similar to No. 156. It is on the same plate as Nos. 149 (" Conchologists," large), and 153 (" Tarantella," large). There is no lettering except the signature. The plate was not in the 1860 Southgate and Barrett Sale Catalogue, nor is the print included in the Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond republication issue lists. Originally sold at 6d.

Published 1850. SIZE OF PRINT, $3\frac{3}{4} \times 2\frac{1}{4}$ (about).

This print is signed as above stated.

Baxter's Number 41

158. The First Impression or **First Impressions** (small).—From a painting. Pocket Books, No. 110 (Suttaby's *Le Souvenir*, 1851), but the print is cut smaller than when it is on a stamped mount. Usually called " the small ' First Impressions,' " but sometimes, apparently without justification, " Sterne and the Grisette." Except for size it is very similar to No. 159, which see. When used for the outside cover of letter paper and when on a mount it is dome shape and has a gold border. It was with the other three on the plate, namely, No. 311 (" Llangollen "), 312 (" Cader Idris "), and 322 (" St. Ruth's Priory "), designed for the outside cover of " Baxter's Patent Pictorial Note-paper containing illustrated sheets printed in oil colours." The four prints were produced from eleven blocks, and the plate was in the Southgate and Barrett 1860 Catalogue of Sale, the print being in Baxter's republication issue of 1864, under the title of " The Surprise," but it is not in

the republication issue lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. It was originally sold at 9d. The following is the description of it in the Pocket-Book in which it appeared :—

THE HAPPY LOVERS.

Hope of my age, joy of my youth
Best miracle of love and truth!
All that could e'er be counted mine,
My love and life long since are thine:
A real joy I never knew,
Till I believed thy passion true.
A real grief I ne'er can find,
Till thou proved perjured or unkind:
Contempt, and poverty, and care,
All we abhor, and all we fear,
Blest with thy presence I can bear:
Through waters and through flames I'll go,
Sufferer and solace of thy woe.
Had I a wish that did not bear
The stamp and image of my dear,
I'd pierce my heart through every vein,
And die to let it out again."

PRIOR (*Le Souvenir*, 1851).

SIZE OF PAGE WHEN IN POCKET-BOOK, $4\frac{1}{2} \times 2\frac{3}{4}$.

SIZE OF PRINT, $3\frac{3}{4} \times 2\frac{3}{4}$.

SIZE OF PRINT WHEN IN POCKET-BOOK, $2\frac{3}{4} \times 3\frac{3}{4}$.

Published 1850.

This print is unsigned.

Baxter's Number 200

159. The First Impression or **First Impressions** (large).—A damsel, in a low-cut dress of the period, rests against a low wall. Both she and the gallant with cocked hat in hand, knee breeches, and sword, who approaches her, receive their first impressions, and on both sides they seem favourable. It has for long been doubted if this was really Baxter's work. On the one hand, the plate has no lettering. It is not very like his style, the nearest to it, perhaps, being the "Fruit Girl of the Alps" (No. 333) and "Tired Soldier," mentioned in Chapter 4, Part 3; it is never seen on any kind of Baxter mount, and no print, nor the plate, was in the 1860 Southgate and Barrett Catalogue of Sale. And although advertisements of most of his other prints can be found, none has ever been discovered of this. We think the true explanation is that Baxter prepared the plate sometime after his retirement in 1860, and then for the first time included it in his republication

list about 1864. It was afterwards included in the plates sold to Vincent Brooks and Le Blond, both of whom printed from it. Prints in black, which could be produced by anyone who happened to have the plate, are common. It is usually called the large "First Impressions," and Baxter describes it in his republication list as "From the original painting." As well as size, this print differs from the small one (No. 158) in the following particulars: In this print the umbrella is green, not red; the background is rather different; there is no bell-pull in this as there is in No. 158; there is no foliage on the left in this, and there are a few other differences which can be detected. There is, we think, a little hand-colouring used for the red flower in the hair for instance. The original selling price in Baxter's republication list was 5s. 6d. It is only recently, on the production of certain documents at one time in the possession of George Baxter, jun., in Australia, that it has been known for certainty this is a Baxter print, and was first produced in 1864. Sepia prints are very rare.

Published about 1864. SIZE OF PRINT, $13\frac{7}{8} \times 11\frac{1}{2}$.

This print is unsigned.

Le Blond's prints have much less depth of colour and beauty of finish, and the usual absence, or nearly so, of colour in eyes, cheeks and lips. Vincent Brooks' production is as good as that of Baxter, and in the absence of a label on the back of the mount they cannot be distinguished. The print may have a label on the back of either Baxter's 1864 issue, or of Vincent Brooks', Vincent Brooks, Day & Son, or Le Blond issues.

CHAPTER XIII

The Exhibition Series

1851-1855

As far back as 1844 Mr. Wishaw, the then Secretary of the Royal Society of Arts, or the Society of Arts, as it then was, propounded a plan for a National Exhibition. The idea was not actively taken up until 1849, when Prince Albert, President of the Society, said: "Now is the time to prepare for a great Exhibition—one worthy of the greatness of this country, not merely national in its scope and benefits, but comprehensive of the whole world. I offer myself to the public as their leader if they are willing to assist in the undertaking."

The first idea was to gather together all the representatives of the world's industry into one great fair, which it was hoped would be a festival to open a long era of peace; but alas! for the vanity of human wishes. The Coup d'etat occurred in France soon after, then came in quick succession the Crimean War, the Indian Mutiny, the Franco-Sardinian-Austrian War, Civil War in the United States, Garibaldi's enterprises, the struggle of Austria and Prussia against Denmark, and Prussia's triumph over Austria and France; and after an interval as a grand climax, the domination of the world was sought by the grandson of the very man who, by the Great Exhibition, sought to establish eternal peace. There was violent opposition to the plan of the Exhibition, especially to the proposal to hold it in Hyde Park. Lord Brougham was a very active opponent; Sir Robert Peel, on the other hand, was a powerful supporter, but died before it was carried out. That the Exhibition ever came into being at all, and that it was a great success, was owing to the untiring energy and enthusiasm of the Prince. The

construction of the building presented great difficulties; no less than 245 designs were sent in, but whilst they were being discussed, Mr. (afterwards Sir) Joseph Paxton, who was then engaged in building a conservatory at Chatsworth, suggested a palace of glass. He submitted his plans to the Prince at Buckingham Palace, and they were accepted and published in the *Illustrated London News* of July 5th, 1850. Everything in the building was a dividend or multiple of 24; the standard of size was taken from Portland Place, of which handsome thoroughfare it was the same length and three times its width, and it occupied an area of about nineteen acres, or nearly seven times as much as St. Paul's Cathedral. Work on it was begun on July 30th, 1850. Queen Victoria, in her reminiscences, writes of the opening on May 1st, 1851, as follows: "The Park presented a wonderful spectacle, crowds streaming through it, carriages and troops passing, quite like the Coronation Day, and for me the same anxiety—no much greater—on account of my beloved Albert. . . . A little rain fell just as we started, but before we came near the Crystal Palace the sun shone and gleamed upon the gigantic edifice upon which the flags of all the nations were floating. The tremendous cheers, the joy expressed in every face, the immensity of the building, the mixture of palms, flowers, trees, statues, fountains and my beloved husband the author of this peace festival, which unites the industry of all nations of the earth—all this was moving indeed, and it was and is a day to live for ever. I must not omit to mention an interesting episode of this day, the visit of the good old Duke (of Wellington) on this his 82nd birthday to his little godson, our dear little Arthur. He came to us both at five, and gave him a golden cup and some toys which he himself had chosen, and Arthur gave him a nosegay." Such then was the Great Exhibition of 1851 the first of its kind, and it was the precursor of others elsewhere. There was one at New York in 1853 and another at Paris in 1855, which Queen Victoria and Prince Albert visited, whilst the Great Exhibition of 1851 became the Crystal Palace at Sydenham in 1854.

In all these Exhibitions Baxter was largely concerned and artistically associated with many of the personages of that time. We know he exhibited extensively in those held in London, Sydenham, and New York, but the records are more scanty of what he did at Paris.

We can picture with what pleasure and excitement he would look forward to having his stall in the great London " Palace of Glass." We can realize how he would, so as to be ready as near as possible on the opening day, push on with his " Pictorial Key " to the building, his large print of the exterior, with its numerous figures depicted from all parts of the earth, and his small " Grand Entrance to the Great Exhibition." In fact, so hasty was he that this last-mentioned print was, when produced, found to be all wrong, and had to be altered. We can also appreciate the joy he felt in his work and his pride at the success that had now come to him. He says: " In submitting to the world Baxter's *Pictorial Key to the Great Exhibition and Visitors' Guide to London,* the Proprietor deems it a favourable opportunity to refer to the extraordinary success which has attended his exertions to improve the hitherto imperfect style and effect of colour printing. In the Fine Arts Court of the Crystal Palace are exhibited upwards of sixty specimens of Baxter's patent oil-colour printing, consisting of historical and architectural subjects, landscapes, portraits and flowers; and such has been the demand for some of these gems that it has been requisite to reproduce them, the sale of some having exceeded 400,000. It may very naturally be asked what has produced this extraordinary patronage. From the many encomiums bestowed by the public press on the Patentee's productions, he flatters himself he is justified in asserting that, whether as works of mechanism or of art the minuteness of detail and the fidelity of their execution form no insignificant attributes of that success—of their delicacy, brilliancy, transparency and harmony of colour no doubt is entertained; these grand features which produce extraordinary effect render every print a picture in the fullest sense. They have another prominent feature, and one of which the Patentee is pre-eminently proud, that while their artistic beauty may procure for them a place in the Royal Palaces throughout Europe, the price at which they are retailed introduces them to the humblest cottage. . . . The Patentee has ever been convinced that cheap artistic pictorial illustrations are calculated to prove a great benefit to the million, as a highly important addition to the means of youthful instruction, and he flatters himself that on this point his exertions in oil-colour printing have been pre-eminently successful,

as by no other means can such extreme detail, such truthful colouring, and such unlimited numbers be produced. In almost every part of the habitable globe Baxter's oil-colour prints have had a most favourable reception. There is scarcely a town or village in Great Britain or in the whole continent of Europe in which they have not found admirers, and this, in the face of high art in the principal cities of France, Germany, etc., is a circumstance engendered in the inventor's mind a source of personal gratification. The elaborately decorative inhabitants of the East have also borne unqualified testimony to their beauty, and China has foregone its usual exclusiveness, and admitted them to the 'Celestial Empire.' "

His sixty specimens were "tastefully arranged in a handsome frame glazed with plate glass," but we believe that his past excellent prints that we know so well, like the "Coronation" and "Opening of Parliament," "Wreck of the *Reliance*," "Launch of the *Trafalgar*," "Ordinance of Baptism," "Landing of the Missionaries," his fine portraits of the "Chubbs," "Williams," "Moffat," "Pomare," "Pritchard," were none of them exhibited; and his other fine prints, like "Lovers' Letter-Box," "Fruit Girl of the Alps," "Bridesmaid," large "Summer" and "Winter," "Parting Look," "Dogs of St. Bernard," "Hollyhocks," "Gardener's Shed," and many others we can readily call to mind, were not yet produced. His past work would make him remember his old bad struggling days, and he perhaps preferred to live in the present and future, so that his stand may not have presented that highly decorative appearance we at first visualize. But it makes one's "mouth water" to read in the list, however, of the "Andalusians" and other little subjects being then sold at sixpence each; to-day they are worth "more than their weight in gold." His large "Exterior" was not quite ready by the opening day, it being published on May 27th, 1851, and his large "Interior," which he made to correspond with it, was ready by the final day of the Exhibition, it being published on October 15th, 1851, which was the actual closing day. On March 18th, 1852, he published the first of his "three-statue" gems, which he designed in such a way that they could be cut and formed into three single statue pictures, in which form he also published them on neat gold bordered sealed mounts, and some of these

to-day are very rare indeed. It will be remembered this is precisely the same idea on a larger scale to the plan he had previously adopted for his needle-box strips. The second of his " three-statue " gems was published on April 26th, 1852, the third and fourth later, and the fifth and last on September 4th, 1854. Then he published them in book form. (A full description of the book will be found on pages 362 and 363.) The following letter fixes the date of the publication of " The Gems of the Great Exhibition " as a volume and the price:—

11 & 12, Northampton Square,
Jany. 2/55.

GENTLEMEN,

I have to inform you that the complete volume of " Baxter's Gems of the Great Exhibition " is now ready for delivery. I herewith enclose prospectus by which you will see that the price of the volume is £1 11s. 6d. By some unaccountable error it was printed in the *Art Journal* at 30s. If the volume is to be forwarded please to say where it shall be enclosed.

I am, Gentlemen,
Yours obediently,
G. BAXTER.

Messrs. MacMillan & Co.

The relief given to the statuary in the " Gems " is remarkable; the colouring is rich but mellowed by the neutral tints of the distance so as not to fatigue the eye. The memory at this time, however, of the Great Exhibition was waxing dim, the Crimean War was on, and so we do not think any great number in the book form was sold, although Baxter described it as " A memorial to posterity."

Baxter was often at Sydenham—his wife's relations dwelt there—and as soon as the Crystal Palace was opened he secured a stall in it and exhibited his prints, and his representations of the Palace of Glass at Sydenham are to-day pathetic reminiscences of the glory that was once the Crystal Palace.

It is a pity Baxter introduced into his first two or three " Gems " the figures he did, for as the contemporary press told him, " A fat agriculturist, and a theatrical-looking sailor, whom every moment we

expect to see dancing a hornpipe, are not and never will be ' gems ' of any exhibition."

Between the closing of the Great Exhibition, London, and the transfer of it to Sydenham, Baxter was busy with the Crystal Palace, New York, which was opened in 1853, his large print of the " Exterior " (No. 189) being ready by the opening day, but his bad business habits led to his being robbed of all the profit he would otherwise have made. In his print of the " Exterior of the New York Exhibition," a sandwichman is seen in the foreground, and on the board which he carries is inscribed " Baxter's Gems of the Exhibition now exhibiting in the Crystal Palace." People have said, " Where are these gems of the ' New York Exhibition ' advertised in this way? " We think the answer is that many of the great works exhibited in the Great Exhibition in London were sent in for exhibition in the New York one, and substantially what were Baxter's " Gems of the Great Exhibition " here were utilized for the Exhibition in the United States; but there is an American edition of " Gems of the Great Exhibition " which differs slightly from the English one. A book was published and sold as " New York Crystal Palace. Illustrated description of the building by George Carstensen and Charles Gildemeister, architects of the building, with an oil colour exterior view and six large plates containing plans, elevations, sections and details from the working drawings of the architects. New York: Riker Thorne & Co., Publishers, 1854." The frontispiece is Baxter's print (No. 189). It is plain that Baxter had intended to have a much more extensive series of prints of the Crystal Palace, Sydenham, than actually appeared. The *Daily News* of May, 1854, says: " Among the arrangements made by the Directors for a pictorial record of the striking features of the interior we are happy to add an agreement with Mr. Baxter," and an advertisement of his own at the time says he " begs to announce that he has in preparation a series of views of the Exterior and Interior of the Crystal Palace, including faithful representations of the Egyptian, Pompeian and other Courts. Each picture will be published and sold by special desire of the Directors by George Baxter at the Crystal Palace, Sydenham." His print of the Exterior is described on its mount as " Gems of the Crystal Palace, No. 1. Published and sold by special

desire of the Directors by George Baxter at the Crystal Palace." Possibly the " Pompeian Court " was intended as No. 2, but it is not so called, and, as far as we know, the latter is the only print by George Baxter in colours which contains any record of " the striking features of the interior," though very likely the " Assyrian Court," of which a plate but no prints exist, was intended as another. The only other print of the Crystal Palace of any kind by him being No. 193 of the gardens and antediluvian animals, which was produced in October, 1854. The " Assyrian Court " print is not indicated with any serial number; therefore we can only conclude that the public demand was not such as to warrant the continuation of the series, and it was for this reason that no prints from the " Assyrian Court " plate were produced.

When the colossal structure was removed to the heights of Sydenham it then became more imposing, not only from its commanding site, but transepts and towers were added. Fine Arts Courts were a feature of both.

Queen Victoria also opened the Crystal Palace, and since then many Sovereigns of the world have paid State visits to it, and for the greatest part of the Victorian era it remained famous for the magnificence of its festivals; but now its glory has largely departed.

In the letterpress of his *Gems of the Great Exhibition* we get an insight into Baxter's antipathy for lithography, for he says he has been influenced " by the constant failures of lithographers whenever they have attempted to delineate objects in the Great Exhibition, the enormous cost consequent upon the well-known uncertainty of their process, and the extremely small numbers they can produce."

Baxter printed the large " Exterior of the Crystal Palace," the " Crystal Palace and Gardens," and some of the " Exhibition Gems " under his republication issue, but it is doubtful whether Vincent Brooks or Le Blond printed any, except the one print, No. 193 (" Crystal Palace and Gardens "), which Le Blond printed, and perhaps Vincent Brooks also.

Most or all of the plates of the Exhibition were included in the 1860 Southgate and Barrett Catalogue. Probably Vincent Brooks had none of the plates except that of No. 193.

CATALOGUE OF THE EXHIBITION SERIES

THE GREAT EXHIBITION OF 1851 IN HYDE PARK

160. Grand Entrance to the Great Exhibition (first variety) (see illustration, Plate 60).—Queen Victoria, when she opened this Exhibition on May 1st, 1851, was accompanied by Prince Albert and the then Prince of Wales, aged ten years, afterwards King Edward VII., and the then Princess Royal, later to become the Empress Frederick and mother of Kaiser William II. of evil fame. The State coach is depicted arriving at the grand entrance, with plumes, and drawn by eight horses, and attended by trumpeters and Life Guards; but some of these details were inaccurate, because the Sovereign and her family did not attend in State but semi-State, and the plate had to be altered; and further, in consequence probably of the haste to get out the print, the coachman has no whip. It is on the same plate as Nos. 164 and 294, and there is no lettering on it, the three on the same plate being from ten blocks. Published at or very soon after the opening and sold at 1s. (See print No. 161.)

Published May, 1851. SIZE OF PRINT, 4 × 3⅛ (about).

This print is unsigned.

161. Grand Entrance to the Great Exhibition (second variety) (see illustration, Plate 60).—This is presumably the plate (No. 160) altered, and here the coachman has a whip, and in lieu of the former State carriage with plumes and eight horses, we now see a pair of horses only, and footmen with wands behind the carriage. The print, with the other two on the same plate, was produced from ten blocks. There were in all nine carriages and pairs, but Baxter has only given that of Her Majesty. It is not easy to decide whether this is a new plate or the plate of No. 160 altered. A plate was in the 1860 Southgate and Barrett Catalogue, but was probably not included in any republication list.

Published 1851. SIZE OF PRINT SAME AS No. 160.

This print is unsigned.

Baxter's Number 54

162. The Great Exhibition (Exterior).—Companion to No. 163. Sometimes stated to be from a picture by Buckley. The main idea probably was taken from an engraving after a picture by Buckley; but Baxter, it will be seen by the lettering, claims it to be his design. Advertised to be, but not, ready on the date of the opening, it was published at the date stated below. It was sold at Baxter's stall at the Great Exhibition and elsewhere, and gives a general view of the exterior from the south-east, and is taken from such a point in the Park as to bring the western angle of the building, together with a very large area, into the foreground, whilst at the same time the extensive façade is fully displayed. The figures in the foreground are admirably grouped, and the costumes

varied, and the colouring, which is brilliant, is yet made to harmonize with the soft grey tint of the distant parts of the building. The glass work is very skilfully managed. The detail is so great the picture should be looked at through a lens. Note the boats on the Serpentine on the right distance and the people in the carriages, and even the crests on the vehicles. For this print and a " female portrait " (probably the " Bride " or " Flora ") Baxter was awarded " Honourable Mention." On the bottom margin of the plate the lettering is " The Great Exhibition. Designed, Engraved, Printed, and Published by G. Baxter, Patentee, 11 & 12, Northampton Square, May 27, 1857. (Entered at Stationers' Hall "), in one line. When on a Baxter mount it has a dome top and gold border. It is included in Baxter's book of *Gems of the Great Exhibition* (as to which see page 362 of this volume), but then it is somewhat cut down and not always on a sealed mount. The print was produced from a plate and eleven blocks and originally sold at 3s. 6d. The address, it will be noted, is 11 & 12, Northampton Square, thereby proving Baxter had on May 27th, 1851, taken in No. 12, Northampton Square. The plate was in the 1860 Southgate and Barrett Catalogue, but probably neither Baxter, Vincent Brooks, Vincent Brooks, Day & Son, nor Le Blond printed from it in their republication issues.

Published May 27th, 1851. SIZE OF PRINT, $12\frac{3}{4} \times 6$.

This print is unsigned.

Baxter's Number 66

163. The Great Exhibition (Interior).—Companion print to No. 162. It gives a general view of the interior from the transept, looking east; this point of view being such as to convey the best idea of the building and its contents. Messrs. Osler's great glass fountain is seen playing in the foreground. On the right are Queen Victoria, Prince Albert, the then Prince of Wales (King Edward VII.), and Princess Royal; and engaged in endeavouring to walk backwards with ease and grace are the Duke of Wellington and others. The print was advertised to be ready on the day of the closing of the Exhibition. On the bottom margin of the plate the lettering in one line is, " The Interior of the Great Exhibition. Designed, Engraved, Printed, and Published by G. Baxter, Patentee, 11 & 12, Northampton Square. Oct. 15, 1851. (Entered at Stationers' Hall)." In the *Patriot* for July 21st, 1851, an advertisement by Baxter is as follows : " Mr. Baxter will shortly publish a view of the Interior as a companion to his picture of the Great Exhibition, portraying, in all their variety, the beautiful and delicate tints which are so conspicuous in the building, and forming a perfect facsimile of the Interior, which cannot be equalled by any other process." Two ladies in the gallery on the extreme left do not appear in some prints. There are two or three distinct varieties of this print as regards tone

as there are indeed of so many of Baxter's productions, caused, no doubt, by the different tints for the first-plate impressions. When on a Baxter mount it has a dome top and gold border. It was included as one of the " Gems of the Great Exhibition " (as to which see page 362 of this volume), but it is not then always on a stamped mount and is somewhat cut down. It was produced from a plate and eleven blocks, and was originally sold at 3s. 6d. The plate was in the 1860 Southgate and Barrett Catalogue, but probably it was not produced under any re-publication issue.

Published October 15th, 1851. SIZE OF PRINT, 12¾ × 6.

This print is unsigned.

THE PICTORIAL KEY TO THE GREAT EXHIBITION

The full description of this book is *Baxter's Pictorial Key to the Great Exhibition (forming a companion to the Official Catalogue) and Visitors' Guide to London.* In English, French, and German. London: Published at the Patentee's Offices, 11 & 12, Northampton Square. Price, 3s." The book contains an introduction dated July, 1851, referring to Baxter's productions (the other salient points of which are set forth on page 353, the printer being Thomas Harrild, Silver Street, Falcon Square, London.) There is also a notice as follows: Licenses granted to work Baxter's Patent Process of Oil Colour Printing in Great Britain, 200 guineas; France, Belgium, Germany, etc., 1,260 francs. Instructions to Licensees, 11 & 12, Northampton Square.

In the French notice of willingness to grant licenses it is stipulated that instruction, if any, must be received at London.

There is a key of the Great Exhibition building, and it is stated that " This key, in English, French, and German, is intended for an easy reference to the Exhibition and a ready guide to the principal buildings, places of amusement, day excursions into the country, and objects of interest. The illustrations are printed in Oil Colours by George Baxter, the Inventor and Patentee, Nos. 11 & 12, Northampton Square. The Great Exhibition of 1851 was built under the patronage of His Royal Highness Prince Albert, and opened on the 1st of May by Her Most Gracious Majesty Queen Victoria. The building was designed by Mr. Paxton and erected by Messrs. Fox and Henderson; the beautiful effects in the ornamental department were executed under the superintendence of Mr. Owen Jones. Baxter's collection of oil prints may be seen at the principal book and print sellers throughout London. Printing of pictures in oil colours by Baxter's patent process see plan 55."

On the back cover is the list of " Baxter's patent oil pictures for drawing rooms, albums, etc., which may be seen in the Fine Arts Court at the Great Exhibition," of which we set out a copy in the appendix. The frontispiece to the book is the small " Exterior of the Great Exhibition " (No. 164), and the title-page contains " The Houses of Parliament " (No. 165).

Baxter's Number 55

164. The Great Exhibition (small Exterior).—Music, No. 21, Books, No. 5 (Baxter's *Pictorial Key*). The print is on the same plate as Nos. 294 and 161; there is no lettering on it. It is almost identical, except for size, with No. 162, but the grouping of the figures in the foreground is rather different. When on a mount, and in the book, it is dome shape with gold border. It was with the other two on the same plate, produced from ten blocks, and was originally sold at 1s. 6d., but later at 1s. When on the music it has, in gold letters under the print, in one line, " Printed in Colours by Baxter, Patentee." It was the Frontispiece to the book, but it has no lettering under it. This print was in the Southgate and Barrett 1860 Catalogue. It is not clear whether it was in Baxter's republication list; it was not in that of Vincent Brooks, but it may have been included in that of Le Blond, but probably none of them printed from it beyond the original issue.

Published 1851. SIZE 6 × 4.

This print is unsigned.

Baxter's Number 56

165. The Houses of Parliament (see illustration, Plate 57).—Books, No. 5 (Baxter's *Pictorial Key*). Pocket Books, No. 110a. A view of the legislative houses from the river, and with Westminster Abbey Towers in the background. The new Houses of Parliament, erected after the burning of the old ones, were opened in 1852. The last trip of the Lord Mayor by barge to Westminster was on November 9th, 1856, so that State barges shown would be more topical then than they appear now. When in the book, printed in gold letters, below the print, is the above title, in one line, and in another line below is " Printed in Oil Colours by G. Baxter, the Inventor and Patentee." The plate has no lettering. The print is generally rather faint in colour, but it is a delicate little picture and not often seen; it is also somewhat cut down when used as an illustration in the pocket-book, and then has type lettering under it as follows: " The new Palace, Westminster." (For a description of which see Addenda.) Both in the book and on the mount it is dome shape and has a gold border, but not when it is a pocket-book illustration. It was produced from a plate and eight blocks. It is on the title-page of the book and sold separately at 1s. This plate was in the 1860 Southgate and Barrett Catalogue and in Baxter's republication list, but not in that of Vincent Brooks or Le Blond. As to the " New Houses of Parliament," see print No. 131.

SIZE OF PAGE, 8 × 6½. SIZE OF PRINT, 4¾ × 3½ (about).

Published 1851.

This print is unsigned.

BAXTER'S "GEMS OF THE GREAT EXHIBITION"

This book contains the following preface:—

> "In issuing the complete volume of the *Gems of the Great Exhibition*, 1851, Mr. Baxter takes this opportunity of saying that, induced by many patrons of the fine arts to produce, by his patented invention of Picture Printing in oil colours, some of the finest objects contained in the Great Exhibition as memorials to posterity of this truly remarkable event, he has to congratulate himself upon the perfect success which has attended the execution of this project, in the very extensive patronage and approbation of the numerous admirers of his art, which he enjoyed during the progress of the work."

Then it goes on to give details of the building, and continues:—

> "This unparalleled exposition of industry and art caused thousands of persons to visit this country from all parts of the world. Mr. Baxter cannot but advert to the high honour bestowed upon him by His Imperial Majesty the Emperor of Austria (himself an Exhibitor as well as the Imperial Government of Vienna), and who, ever foremost in fostering and encouraging improvements in the art of printing, presented him, after the close of the Exhibition, with the gold medal of the Empire for literary and artistic merit as a mark of his high estimation of this invention; this being the highest honour that has yet been bestowed upon a civilian, it being well known that the specimens emanating from the Imperial Printing Office at Vienna, and shewn in the Great Exhibition of 1851, far surpass as examples of Typography and Lithographic colour printing any produced or attempted in Great Britain.
>
> "The present work contains nine views of the Great Exhibition, which includes 17 of the most beautiful statues and groups after the most eminent sculptors of France, Austria, Italy, Great Britain, America, Belgium, Russia, &c."

Although the book contained only nine views, it was at first advertised to contain ten views. In a letter written by Baxter to the Emperor of Austria he says: "The statues and other highly interesting objects are from sketches taken by the first masters, assisted by Daguerrotype."

Then follows a description of the seventeen "statues and groups."

The seventeen statues and groups are composed of the following five gems, viz., Prints Nos. 166, 167, 168, 169, and 170, each of which contains three statues, also Kiss' "Amazon on horseback" and "The Veiled Vestal," which is in the centre of the title-page, with a dome top and blue background, and the original of which was one of the principal attractions of the Austrian Sculpture Court, and was afterwards sent to the Crystal Palace, Sydenham.

These seventeen statues, with the large Exterior and Interior, Nos. 162 and 163, with the letterpress title-page and cover, form the book. There is reason to suppose it was intended to dedicate each of the five statue gems to a distinguished person, but this proving impracticable the whole volume was dedicated

by special command to " His Imperial Majesty the Emperor of Austria by His most obedient and obliged servant, George Baxter."

There is no date to the book but it was published in 1854, and it is stated to be published at London, at the offices of the patentee, 11 & 12, Northampton Square, and there is elsewhere in it a copy of the reverse and obverse of the gold medal presented to Baxter, with a statement that " The August Patron of Inventions and the Fine Arts, The Emperor of Austria, has presented the Great Gold Medal of the Empire to Mr. George Baxter for his invention of the art of Oil Colour picture printing," or as more elaborately stated in another place, " For the originality, utility, and artistic beauty of his invention of the art of printing in oil colours," and " As a mark of Imperial approval of the ' Gems of the Great Exhibition.' "

Baxter's Number 74

166. Gem No. 1.—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). The print represents a portion of the French Department. The statue of " Sabrina " from Milton's " Comus," by W. C. Marshall, R.A., is in the centre; " Psyche, trying to prevent Cupid from carrying the gift of beauty to Venus," by Benzoni, is on the left; and " A Nymph," by the then late R. T. Wyatt, of Rome, is on the right. In the background the principal objects represented are, on the left, facsimiles of two specimens of rug work having the effect of velvet, carved furniture in ebony and pear-tree wood, by Ringuet-le-Prince; and on the back right-hand is the display of jewellery belonging to the then Queen of Spain, by Lemonnier, of Paris. Under the print, in the plate margin, in one line, the lettering is " Gems of the Great Exhibition. No. 1 of the Series. Designed, Engraved, Printed and Published by G. Baxter, Patentee, 11 & 12, Northampton Square, March 18, 1852 (Entered at Stationers' Hall)." We thus see that the first of the series of gems of the Interior was not published until eight months after the Exhibition closed. The 1860 Southgate and Barrett Catalogue says of this plate: " No expense as to artists or daguerrotypists was spared to render the subjects the most perfect in drawing." Whether Baxter was assisted by Daguerrotype in the production of all these gems or only two or three we do not know. He claims, however, this to be an original design. The print was produced from a plate and ten blocks, and was originally sold at 3s. It has a dome top and gold border when on a stamped mount. (See also page 362.) This plate was in the Southgate and Barrett 1860 Catalogue, the three statues it comprises were in Baxter's republication list, not in that of Vincent Brooks, but may have been in that of Le Blond, but if so probably not printed from by him.

Published March 18, 1852. SIZE, $9\frac{3}{8} \times 4\frac{7}{8}$

This print is unsigned.

Baxter's Number 75

167. Gem No. 2.—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). It represents a portion of the Belgian department which was rendered remarkable by the numerous and tasteful pieces of sculpture. The work of one sculptor, Simonis, of Brussels, appears in " The Unhappy Child," in the centre. This statue was one of the greatest sculpture attractions of the Great Exhibition and drew crowds to see it. It was reproduced in parian, plaster, and in many other ways. On the right is " The Lion in Love," by G. Geefs, and on the left is " The Faithful Messenger," by J. Geefs, of Antwerp. The sculptured frames and angelic figures immediately behind the centre statue were fine specimens of wood carving by Geartz, of Louvain. The carpets suspended from the girders and cross beams were fine Brussels carpets. The portion of the building behind the statue on the right was one of the staircases from the ground floor to the courts above. The *Daily News* of May 3rd, 1852, says of this print: " It would be difficult to say too much in praise of the minute and faithful rendering of these well remembered works of art. They constitute decidedly the best of the very numerous representations of the Great Exhibition sculptures. Mr. Baxter's process for printing in colours is one of the many steps which have been taken in our days to place art effectually within the reach of the people." The 1860 Catalogue says: " It is executed with all the careful drawing of which art is capable. . . ." Under the print, in the centre, in the plate margin, in one line, is the following lettering: " Gems of the Great Exhibition. No. 2 of the Series. Designed, Engraved, Printed and Published by G. Baxter, Patentee, 11 & 12, Northampton Square, April 26th, 1852 (Entered at Stationers' Hall)." The print was produced from a plate and ten blocks, and was originally sold at 3s. It has a dome top and gold border when on a stamped mount. (See also page 362.) As to the plate, the same observations apply as to Gem No. 1.

Published April 26th, 1852. SIZE OF PRINT, $9\frac{1}{2} \times 4\frac{3}{4}$.

This print is unsigned.

Baxter's Number 76

168. Gem No. 3.—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). The Russian Department forms the background to the statuary. There is, on the left, the magnificent candlebra exhibited by Russian artisans, and the splendid malachite doors shown occupied as many workmen as could be employed at their construction for the whole year, day and night. The immense vases of the same material were brought into form out of little pieces a few inches square, cemented together; there are also some jasper vases. The statues are the celebrated " Greek Slave," by the well-known American sculptor, Hiram Powers, in the

centre; on the left is " Rinaldi and Armida "; and on the right is the work of Mary Thorneycroft, called " Alfred the Great receiving from his mother the book of Saxon poetry." There is no lettering on the plate, except possibly, on some prints, " No. 3 " in the bottom plate margin. The origin of Hyram Power's " Greek Slave " was the wife of Alfred Ibbotson, who then lived in Florence, her husband being a member of a well-known Sheffield steel house who invented railway chairs. The print was produced from a plate and ten blocks, and was originally sold at 3s. It has a dome top and gold border when on a sealed mount. As to the plate, the same observations apply as to Gem No. 1.

Published 1852. SIZE OF PRINT, $9\frac{5}{8} \times 4\frac{7}{8}$.

This print is unsigned.

Baxter's Number 77

169. Gem No. 4.—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). It represents a portion of the Foreign Department. The statue on the left is that of " A Child, Dog, and Serpent," by M. Lechesne, and on the right is the companion group. In the centre is " The dead mother on the prairie with her living babe at her breast." Immediately behind the central group is another in bronze, called " The Death of the Stag," by Mr. J. De Bay, a French sculptor, and near it is a vase, bronzed by a then new process, and beyond is the stained-glass window by G. Bertini, of Milan, and in the extreme distance is the organ, by Gray and Davidson. In the gallery are specimens of the productions of the silk looms of Lyons, Austria, &c. There is no lettering on the plate, except possibly, on some prints, there may be in the bottom plate margin No. 4. The print was produced from a plate and ten blocks, and was originally sold at 3s. It has a dome top and gold border when on a stamped mount. (See also page 362.) As to the plate, the same observations apply as to Gem. No. 1.

Published between April, 1852, *and September*, 1854. SIZE OF PRINT, $9\frac{1}{2} \times 4\frac{3}{4}$.

This print is unsigned.

Baxter's Number 78

170. Gem No. 5 (see illustration, Plate 61).—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). This print represents part of the Austrian Court. On the left is the group of the " Girl Fishing," by Signor Monti; in the centre is the " Mazeppa Group," by Pierotti; and on the right is " Hagar and Ishmael," after P. Max. Immediately behind the last-mentioned group is the bookcase, &c., exhibited by the Emperor of Austria and by him presented to Her Majesty Queen Victoria. Under the print, in the plate margin, is the following lettering: " Gems of the Great Exhibition. No. 5 of the Series. Designed, Engraved, Printed and Published by G. Baxter, Patentee, 11 & 12, Northampton Square, September 4th, 1854 (Entered at Stationers' Hall)," all in one line.

The 1860 Catalogue says the drawing was from the statuary itself. It will be noted that this print is spoken of in an advertisement in the *Art Journal Advertiser* in 1853 as " shortly to be published "; it was produced, therefore, more than two years after the opening of the Great Exhibition, and the Crimean War was looming. These two facts may be the reason for its scarcity—for it is by far the rarest of the series—and probably the demand by this time would have declined and few would be printed. It will also be noted it was published after the opening of the Crystal Palace at Sydenham; very probably Baxter wanted to complete his " Gems of the Great Exhibition " so that he could sell the book from his stall at the latter place. It was produced from a plate and ten blocks and originally sold at 3s. It has a dome top and gold border when on a stamped mount. (See also page 362.) From the fact that this print was produced so long after the opening of the Crystal Palace, New York, and that it was one of the " Gems of the Great Exhibition," we must conclude that Baxter could not have sold that book at the Exhibition in New York. An American edition was, however, published in 1854.

A few observations about the play of " Mazeppa," where a woman is tied to a wild horse, may be of interest.

Ducrow put the show on at Astleys as far back as 1831; it continued for 25 seasons, and it was concluded that at the end of 1851 £10,000 at least had been made out of it, but all those who had played Mazeppa were far eclipsed by Ada Isaacs Menken. She was the daughter of a clothier in Newcastle Street, Strand, and died in 1869, aged 29. As to the plate, the same observations apply as to Gem No. 1.

Published September 4th, 1854. SIZE OF PRINT, $9\frac{5}{8} \times 4\frac{7}{8}$.

This print is unsigned.

Baxter's Number 79

171. Gem No. 6.—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). The print represents the bronze statue, by Kiss, of an " Amazon on horseback spearing a tiger," which created a great deal of interest; it stood in the centre of the Foreign Nave and was on a colossal scale, and afterwards went to the Royal Museum, Berlin. " The whole expression of the Amazon, with her heroic bearing and dauntless attitude, are very nobly conceived." There is no lettering on the plate. It was produced from a plate and four blocks. It was probably first published with the book, and was afterwards (when sold separately) sold at 3s. It has a dome top and gold border when on a stamped mount. This plate was in the 1860 Southgate and Barrett Catalogue, but not in Baxter's or Vincent Brooks republication issues, but it is possible Le Blond had the plate.

Published 1854. SIZE OF PRINT, $8\frac{3}{4} \times 6\frac{1}{4}$ (about).

This print is unsigned.

Baxter's Number 80

172. Gem No. 7.—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). The print represents the kneeling statue of the "Veiled Vestal," which was one of the principal attractions of the Austrian Sculpture Court, and was executed by Signor Monti. The print was the illustration to the title-page of Baxter's *Gems of the Great Exhibition;* it had then a blue background and when on the title-page and on a sealed mount it is dome shape, and when on a sealed mount it has a gold border; in this form, however, it is excessively rare. There are prints with a dark red background, but they are never seen on a sealed mount; whence they come no one seems to know; it is possible they may be Vincent Brooks' printings. The blue background variety was probably first published with the book. There is no lettering on the plate. The plate was not in the 1860 Southgate and Barrett Catalogue, but was in Baxter's 1864 list, not in that of Vincent Brooks, but may have been in that of Le Blond, but if so not printed from by him.

Published 1854. SIZE OF PRINT, $5\frac{1}{8} \times 3\frac{7}{8}$.

This print is unsigned.

Gem No. 8. } Were the large Exterior and Interior Prints, Nos. 162
Gem No. 9. } and 163.

THE SINGLE-STATUE GEMS

As before indicated the "Gems" from 1 to 5 were printed so they could be cut and form single-statue gems. When sold in this way they were all on small sealed mounts with a gold border. The names given them on their labels differ in some cases from those in the "Gems of the Great Exhibition." The earlier single-statue gems on sealed mounts are comparatively common; it is the later ones that are so rare. They were all sold originally at 1s. each. Some of them have a number on the mount which is Baxter's serial number.

The names are the exact titles on the sealed mounts. In Baxter's republication list all these statues seem to have been included as single-statue gems only, but all the plates were in the 1860 Southgate and Barrett Catalogue as three-statue gems.

173. Sabrina (Baxter's No. 85).
174. Cupid and Psyche (No. 84).
175. A Nymph, by Wyatt (No. 86).
176. The Lion in Love (No. 89).
177. The Faithful Messenger (No. 87).
178. The Unhappy Child (No. 88).
179. The Greek Slave (No. 147).
180. Rinaldi and Armida (No. 146).
181. A Mother Presenting her Son with the Bible (No. 148).

182. The Dog and the Serpent—The Attack (No. 150).
183. The Dog and the Serpent—The Defence (No. 151).
184. The Attack of the Eagle (No. 149).
185. Girls Fishing (No. 154).
186. Mazeppa (No. 153).
187. Hagar and Ishmael (No. 152).
188. The Veiled Vestal (Baxter's Number 80). (See No. 172.)

" GEMS OF THE CRYSTAL PALACE, NEW YORK "

Baxter's Number 107

189. Crystal Palace, New York (see illustration, Plate 80).—Books, No. 61a (*New York Crystal Palace, etc.*). Signed on the right-hand corner, " Published Septr. 1st, 1853, by George Baxter, Proprietor & Patentee, London," in four lines, showing the exterior of the building with figures in front. In design it is very similar to the large " Exterior of the Great Exhibition, London." Under the print, in the plate margin, is the above title. When on a stamped mount it has a dome top and gold border, but it is sometimes found without a mount and folded in the middle. When it forms the illustration to the book it is cut shorter and omits Baxter's signature, but embossed in the centre below the print is, " New York Crystal Palace. Carstensen & Gildemeister, Architects." According to the *Art Journal Advertiser* of 1853, p. xciii., it had an extensive sale in the United States. A sandwichman is seen in the foreground, and the board he carries is inscribed " Baxter's Gems of the Exhibition now exhibiting in the Crystal Palace." As explained on page 356, this probably means such of the Gems of the Great Exhibition in London as were exhibited in the Crystal Palace, New York. It could not mean his *Gems of the Great Exhibition* book, because, as we have before shown, they were not all produced when the Crystal Palace, New York, was opened. We have seen unfinished prints without the notice in the board. When on a stamped mount, on the right-hand corner of the mount, often there are the words, in type, " From a Drawing by Mr. Carstensen and Mr. Gildemeister, the Architects of the Building." In October, 1853, there is an advertisement in the *Art Journal Advertiser*, " View of the Crystal Palace, New York, which may be had of all book and print sellers in the United States." The Exhibition was opened on May 2, 1853. The print was produced from a plate and eleven blocks, and was sold originally at 3s. 6d. It will be noted Baxter does not claim more than to " publish " it. The 1860 Catalogue says it is " from the drawings of the architects and corrected by themselves." This plate was in the 1860 Southgate and Barrett Catalogue, but not in Baxter's republication nor any subsequent list.

Published September 1st, 1853. SIZE OF PRINT, $12\frac{3}{4} \times 5\frac{3}{4}$.

This print is signed as above stated.

190. The Great Exhibition in London in 1862.—A series of five different Exhibition views, a little larger than needle-box prints, on one strip, upright. They were once thought to be from Baxter's press, but it is now quite clear they are not, nor are they even of the New York Exhibition as was supposed, but of the Great Exhibition in London in 1862. They are by Mansell.

SIZE OF WHOLE UNCUT SET, 6 × 2. SIZE OF EACH PRINT, 2 × 1½.

Published about 1862.

" GEMS OF THE CRYSTAL PALACE " (*SYDENHAM*)
Baxter's Number 118

191. No. 1, The Exterior (see illustration, Plate 80).—Signed on the left centre, by the roadway, " Published June 10, 1854 [this was the date of the opening], by G. Baxter, London, Proprietor & Patentee," in three lines. On the Baxter stamp on the mount it is called " Gems of the Crystal Palace, No. 1," and it is stated that it is " Published and sold by special desire of the directors by George Baxter at the Crystal Palace." The 1860 Catalogue says: " The view is taken from the Dulwich Road." A soft and beautiful view of a difficult subject, the manipulation of the glass and the colouring of the flower-beds being worked in very effectively. The Palace is slightly in the background, and its whole length, as it then existed (without its towers), is shown, but nothing is seen of the antediluvian animals. It will be seen this print is No. 1, but apparently Baxter never finished or even continued the contemplated series. (See, however, Nos. 193 and 194 and the advertisement there mentioned as to continuation of the series.) People's minds were by now too much occupied with the war. Under the print in the plate margin, in one line, is " Gems of the Crystal Palace, No. 1. The Exterior. Engraved, Printed, & Published, June 10th, 1854, by the Proprietor, George Baxter, the Inventor & Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square, London (Entered at Stationers' Hall)." The print was produced from a plate and eleven blocks, and was originally sold at 3s. In some of his catalogues this print, too, is described by Baxter as " Baxter's Gems of the Crystal Palace. No. 1. The Exterior, from the Dulwich Road." This plate was in the 1860 Southgate and Barrett Catalogue and in Baxter's, Vincent Brooks', and Le Blond's republication lists.

Published June 10th, 1854. SIZE OF PRINT, 11¾ × 5½.

This print is signed as above stated.

192. The Pompeian Court of the Crystal Palace. Digby Wyatt, Esq., architect.—This is a fine piece of colouring, and shows the whole interior of the Court. The Southgate and Barrett Catalogue of 1860 says it is " perfect in every point of detail and perspective," and

those who remember it will agree. The print was produced from a plate and eleven blocks. There is no lettering on the plate. This was No. 2 of the Series. (See, however, Nos. 193 and 194.) In August, 1854, this print is mentioned in another advertisement as "Now publishing, No. 2, The Pompeian Court, on a large scale. 7s. 6d." It was not in Baxter's nor in any other republication issue.

Published about 1854. SIZE OF PRINT, 11½ × 7½.

This print is unsigned.

Baxter's Number 120

193. The Crystal Palace and Gardens.—Signed very low down, in two lines, in the left centre, "Published Octr. 30th (or in some prints 28th), 1854, by G. Baxter, Proprietor & Patentee, London." It shows the Crystal Palace (as it then was, without its towers), with its fountains and grounds in the background, and in the foreground the antediluvian animals of Mr. Waterhouse Hawkins, which were set up in 1854. The 1860 Southgate and Barrett Catalogue says of the print that it is "from drawings made on the spot," which, seeing Baxter lived at Sydenham, is very likely. Baxter describes the print as "The Exterior and Gardens from the Railway." Under the print, in the plate margin, is the following lettering engraved in one line: "The Crystal Palace, Drawn by W. Hawkins, and Engraved, Printed, and Published Oct. 30 (28th in some), 1854, by George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)." The print was produced from a plate and eight blocks, and was originally sold at 1s. 6d. The lettering looks as if the words on the left, "Drawn by W. Hawkins," had been added. This may account for an alteration of the date; complaint of the omission was perhaps made. In some of his catalogues Baxter calls this "Baxter's Gems of the Crystal Palace. No. 3. The Exterior and Gardens, from the Railway."

Published 1854. SIZE OF PRINT, 6½ × 4½.

This print is signed as above stated.

Le Blond also published this print. The absence of Baxter's signature on the Le Blond print sufficiently differentiates the two.

194. The Assyrian Court.—A plate of this exists, and Mr. Möckler included it in his portfolio; but Baxter never printed from it in colours. It has no lettering. It is about the same size as No. 192. No such plate was included in the Southgate and Barrett Catalogue of Sale of 1860, or is the print in Baxter's, Vincent Brooks', or Le Blond's repub-

lication issue. In June, 1854, there is an advertisement in the *Art Journal Advertiser*: " Mr. George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, begs to announce that he has in preparation a series of views of the Exterior and Interior of the Crystal Palace, including faithful representations of the Egyptian, Pompeian, and other Courts. They will be printed in Oil Colours. Each picture will be published and sold by special desire of the directors by George Baxter at the Crystal Palace, Sydenham." Possibly what was here referred to as the " Egyptian Court " was this print, and inasmuch as we have an etched outline print only partly aquatinted, which was in the possession of George Baxter, jun., at his death, and that it is different in a slight degree to the print published by Mr. Möckler, it looks as though Baxter did alter what was, no doubt, a trial proof, and did seriously intend publishing it. But we think he never did, possibly because his then current prints of the Crystal Palace were not a success.

CHAPTER XIV

AUSTRALIAN GOLD DIGGINGS AND CRIMEAN WAR PRINTS

1853, 1854, 1855

In the year 1853 Baxter seems to have suddenly developed that sense of pleasing humour and frolic, of which he had in his prints of "So Nice!" and his early Exhibition Gems in the preceding year exhibited premonitory signs, and which has done so much to render his prints popular. Up to about 1850 his work corresponded to his anxieties in the struggle for existence he had to undergo. Both were serious, but with improvement in his finances came prints of a lighter vein, and now, in 1853, we get "Australia. News from Home," "Me Warm Now," "The Morning Call," "Copper, your Honour?" and "So Tired!"; and if to these we add the later prints of "News from Australia," "I Don't Like It," "Puss Napping," "Short Change," "Stolen Pleasures," "See-Saw," "Infantine Jealousy," "Christmas Time," and others, we have a picture gallery of pure and honest fun and merriment which, if placed in our living rooms, should be sufficient to drive away depression, keep us in good temper, and make us for ever grateful to the man who gave them to us. Even his spirit of mischief extends at this time to more serious subjects; for do we not see in the "Review of the British Fleet" (No. 197) that the "Coast Volunteers," then much criticized, are saluting Her Majesty from the platform with cannon ball rather than blank cartridge? and in the "Charge of Troops at Windlesham" our gallant men seem to have been exploding their own powder magazine, which, badly as the Crimean War was conducted, they would, we hope, hardly do at a Review.

CATALOGUE OF AUSTRALIAN GOLD DIGGINGS AND CRIMEAN WAR PRINTS

AUSTRALIAN GOLD DIGGINGS

Baxter's Number 61

195. Australia. News from Home (see illustration, Plate 25).—Music, No. 13 (Jullien's "*News from Home Quadrille*"). Companion print to No. 196. We are here shown diggers at the gold-field, in their hut, surrounded by dogs, fire arms, and other accessories of a settler's life. One of them is reading an account of the Great Exhibition. A native postman has just brought a letter from home, and seems highly pleased with a gratuity which has been given him, and which we see in the palm of his hand. The Southgate and Barrett 1860 Catalogue says: "The story told in this beautiful production is well understood by those who have friends or relatives on the other side of the globe." This and the companion print bear reference to the great gold discoveries in Australia about 1853. When on music the print has, in gold lettering, under it, on the music sheet, "Printed in Oil Colours by G. Baxter, the Inventor & Patentee"; and there may be also one other lettering on other music which slightly differs from this. It will be noticed that although the companion print is signed, this is not, and the circumstance has been pointed to as another instance of Baxter's erratic methods; but it must be recollected that in this case more than fifteen months elapsed between the publication of the two prints. It is not certain the two prints are taken from pictures or designs by the same artist. Under the print, in the plate margin, in one line, is "Australia. News from Home. Designed by H. S. Melville, and Engraved, Printed, and Published by G. Baxter, Patentee, 11 & 12, Northampton Square, Jany. 31, 1853 (Entered at Stationers' Hall)." The print was produced from twelve blocks, and was originally sold at 1s. 6d. Sometimes it is said to be from a painting by Freeman, but on what authority we do not know when, as will be seen, Baxter says in his lettering it is from a design by H. S. Melville. A design does not necessarily mean a painting. (See "So Nice," No. 267.) This and No. 196 are very popular prints. We have seen a copy where the inscription on the mount is in French, as follows: "L'Australie nouvelles du pays. G. Baxter, Breveté." The plate was in the 1860 Southgate and Barrett Catalogue, and the print was included in the Baxter, Vincent Brooks, and Le Blond republication lists.

Published January 31st, 1853. SIZE OF PRINT, $5\frac{7}{8} \times 4\frac{3}{8}$.

This print is unsigned.

Le Blond also printed it, but his production is inferior. The whole colouring has a chalky appearance, and the cheeks, eyes, and lips are almost entirely devoid of colour. There are patches of white showing here and there.

Baxter's Number 116

196. News from Australia (see illustration, Plate 25).—Companion to No. 195. Signed on the hearthstone, on the left, " Published May 10th, 1854, by G. Baxter, Proprietor and Patentee, London," in four lines. An old cobbler and his wife listen whilst their daughter reads the ship letter, which has enclosed them a £100 note, sent, no doubt, from the boys at the gold fields in the colony. As if by contrast to the native postman in the companion print, here we see one of our own in the uniform they then wore. On the bottom margin of the plate is " News from Australia. Engraved, Printed, and Published, May 10th, 1854, by the Proprietor, George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)." Baxter does not claim this as an original design, and it is probably from a painting. Baxter may, however, have altered it in some respects. The 1860 Southgate and Barrett Catalogue says : " Who that have friends who have emigrated to foreign countries are not made happy by hearing of the absent. The incident of the welcome remittance portrayed in this interesting picture renders it a valuable companion to the preceding one." The plate was included in their catalogue, and was also in the Baxter, Vincent Brooks, and Le Blond republication lists. This and the preceding print are very popular. This was produced from twelve blocks, and originally sold at 1s. 6d.

Published May 10th, 1854. SIZE OF PRINT, 6 × 4⅜.

This print is signed as above stated.

Le Blond.—The absence of Baxter's signature on the Le Blond copies sufficiently differentiates the two prints.

THE CRIMEAN WAR

Baxter's Number 114

197. Review of the British Fleet, &c., Portsmouth (see illustration, Plate 31).—Companion print to No. 198. Signed on the extreme right, in one of the stones of the battery, " Published May 31st, 1854, by G. Baxter, Patentee and Proprietor," in five lines. There is no doubt that the scenes depicted in this and print No. 198 were considered important events at the time. *The Times* of August 12th, 1853, records : " Some faint idea may be formed of yesterday's review from the aggregate of guns, horse-power and tonnage of the Fleet, and from the number of men required for the full complement of each ship. There were employed 1,076 guns, the power of 9,680 horses, 40,207 tons of shipping, and ships' companies that should altogether have amounted to 10,423 hands. The Fleet thus comprised about the same number of men as are encamped at Chobham, only that instead of being distributed in tents they are cooped up in 25 ships of war—13 of which are screw steamers—nine paddle wheel, and three sailing ships of the line. There were no less than 1,076 guns, the smaller, 32-pounders, and as large as the largest

used in the great sea fights by which our ancestors won the sovereignty of the seas. The largest throw 84-lb. shells, which would be 104 lb. if solid shot were used, and the frightful destructiveness of these missiles may be imagined exploding on concussion, according to Captain Moorsom's recent invention. The great feature, however, of the armament of the present Fleet is its 68-pounders, which produced, when fired, a prodigious effect both upon the imagination and the tympanums of all who witnessed the Review. The proceedings of the Review commenced with a Royal Salute, fired by the whole Fleet. . . . The Queen, in her yacht, led the squadron to sea, occupying a central position between the *Duke of Wellington* on the starboard and the *Agamemnon* on the port side. The Fleet reached Spithead about six o'clock, and on its arrival the signal was given for the gunboats of all the ships to assemble, manned and armed, round the Royal yacht. Thus terminated a spectacle unprecedented in this country and that could be produced nowhere else; a spectacle which well accords with our national sympathies and which is doubly gratifying from the height in which it places the efficiency of our Navy. If it restores our confidence in that surest and greatest arm of defence for this island kingdom of ours, it will not have been held in vain. . . . On the occasion of the Queen's visit to Spithead in 1845, the squadron consisted of the *St. Vincent*, *Trafalgar*, *Queen*, *Rodney*, *Albion*, *Canopus*, *Vanguard*, *Superb* and *Rattler*. Of these, one—just one—the *Rattler*, was a screw steamer, a vessel of 880 tons and 200 horse-power, representing our steam navy; all the rest of the squadron being sailing vessels. Yesterday we saw in a fleet of 20 men-of-war, 13 screw steamers, and these by far the most efficient ships in the whole squadron." It is interesting to compare the above fleets with the mighty ships that operated at Jutland in the Great War. In the print, as Baxter has produced it, we see a salute being fired from the old saluting battery before the erection of the Clarence Pier, and that, too, with ball, and yet in the 1860 Catalogue this print is described as " A Guide to the Coast Volunteers." In the bottom plate margin is the following lettering: " Review of the British Fleet, &c. Engraved, Printed, and Published, May 31th (*sic*), 1854, by the Proprietor, George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)," all in one line. The print was produced from twelve blocks, and was originally sold at 3s. As Baxter does not claim it as his design, he probably copied it from a picture; but the 1860 Southgate and Barrett Catalogue says " it is correct in every point of detail." As well as the plate being in this list, the print was included in the Baxter, Vincent Brooks, and Le Blond republication lists, but not in that of Vincent Brooks, Day & Son.

Published May 31st, 1854. SIZE OF PRINT, 9⅞ × 5.

This print is signed as above stated.

Le Blond.—Although this is one of the plates Le Blond purchased

from Vincent Brooks, it is very doubtful whether Le Blond ever printed from it. We never remember seeing any copy with either Le Blond's signature or his blue label. If Le Blond did print from it, then the absence of Baxter's signature on the print will sufficiently denote it is not a Baxter print. Its omission from the Vincent Brooks, Day & Son list may mean the plate or blocks were defective.

Baxter's Number 113

198. Charge of the British Troops on the road to Windlesham (see illustration, Plate 31).—A companion print to No. 197. Signed on the extreme left, in the foreground, " Published April 24, 1854, by G. Baxter, Proprietor and Patentee," in five lines. *The Times* of August 5th, 1853, in a long account, records : " In Catlin's Valley, Lord Seaton proceeded to fight a grand sham battle. While the retreating squadrons sought more and more the cover of their guns, the contest for the possession of the redoubt grew every moment more severe, and then, with loud hurrahs which made the valley ring, the whole line advanced by brigades to the charge, which was executed with splendid effect. The Guards rushed on impetuously on the right and Sir R. England's brigade on the left, and while on either hand they occupied the enemies attention by throwing out skirmishers, the whole Cavalry force, dashing suddenly from the centre, was hurled on its centre and left. One of these charges in which the whole brigade joined, the blues and the Scots Greys in the centre, and the Hussars and Light Dragoons on either side, was the finest thing of the kind we have ever witnessed, and electrified every onlooker by its brilliancy." The 1860 Southgate and Barrett Catalogue says of this print: " An interesting view of a grand field-day at the camp of Chobham previous to the breaking out of the Russian War. Examined and corrected by an experienced military officer." The plate was in this Catalogue, and the print was included in the Baxter, Vincent Brooks, and Le Blond republication lists, but not in that of Vincent Brooks, Day & Son. Some well-known regiments of that day may be distinguished in the print. On the hill on the right are the guns, in the left distance is the camp at Chobham, in the centre is a " British square," and in the middle distance a great explosion is seen. In the bottom plate margin is the following lettering: " Charge of the British Troops on the road to Windlesham. Engraved, Printed and Published, April 24, 1854, by the Proprietor, George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)," all in one line. The print was produced from a plate and ten blocks, and was originally sold at 3s.

Published April 24th, 1854. SIZE OF PRINT, $9\frac{1}{2} \times 4\frac{7}{8}$.

This print is signed as above stated.

Le Blond.—Although this is one of the plates Le Blond purchased from Vincent Brooks, it is very doubtful if Le Blond ever printed from it. We never remember seeing a copy with either Le Blond's signature

or his blue label. If Le Blond did print from it, then the absence of Baxter's signature on the print will sufficiently denote it is not a Baxter print. Its omission from the Vincent Brooks, Day & Son list may mean the plate or blocks were defective.

Baxter's Number 125

199. The Siege of Sebastopol (see illustration, Plate 71).—The Allied Fleets are seen bombarding the Russian stronghold. There is some very minute work, such as the troops on the heights in the distance. The smoke and distant hills are capitally arranged. Sebastopol fell the 8th September, 1855, after a siege of 349 days. In January, 1855, it is announced in an advertisement as " Siege of Sebastopol. The most correct of the bombardments published. 1s. 6d." The plate has no lettering. The explosion in the fort, in the print, from the plate as issued by Mr. Möckler in his portfolio of reprints, is a very much larger affair than in the Baxter print; if it was altered by Baxter, then there may be Baxter prints in colours from the altered plate, but we have never seen one. It was produced from a plate and eight blocks. The plate was in the 1860 Southgate and Barrett Catalogue, but the print was not included in the Baxter, Vincent Brooks, or Le Blond republication lists.

Published about 1855. SIZE OF PRINT, $6\frac{1}{4} \times 4\frac{1}{4}$.

This print is unsigned.

Baxter's Number 139

200. The Soldier's Farewell, The Parent's Gift (see illustration, Plate 71).—Signed on the left, under the broom, " Published Sept. 24th, 1855, by G. Baxter, Proprietor and Patentee, London," in seven lines. The soldier's father is seen presenting a Bible to his son, who is a departing Guardsman. The landscape is buried is snow, emblematic of what the troops went through in the disastrous campaign in the Crimea. In the bottom plate margin is the above title. The print was produced from a plate and eight blocks, and was originally sold at 1s. 6d. The plate was in the 1860 Southgate and Barrett Catalogue, and the print was included in the Baxter, Vincent Brooks, and Le Blond republication lists.

Published September 24th, 1855. SIZE OF PRINT, $6 \times 4\frac{3}{8}$.

This print is signed as above stated.

Le Blond.—The absence of Baxter's signature from the print will sufficiently denote it is not a Baxter print.

See also needle print sets Nos. 141 and 142 for further reminders of the Crimean War.

CHAPTER XV

PORTRAITS

BAXTER loved to depict the human features, and there is little question of his capacity to do it well. Apart from the numerous likenesses in his large prints of the "Coronation," "Opening of Parliament," and other subjects, he produced some forty to fifty single portraits of all sizes, and how meritorious many of them are. Perhaps those large likenesses published during the Missionary period, of Williams and Moffat, Pomare and Pritchard, and, above all, of Mr. and Mrs. Chubb, are first in merit; but the exquisite little portraits like miniatures on ivory that he sold in 1853 and after, rank extremely high, both in merit and in public estimation. There is reason also to suppose that some other prints are portraits, though not described as such. "Flora," for instance, is said to be a portrait of one of Baxter's daughters, but this is doubtful; "So Tired!" is supposed to be the then Princess Royal when a child; "Little Red Riding Hood" to be Lady Rachel Eveline Russell; the "Bridesmaid" to be a member of a Lord Londesborough's family; and there are others.

The first portrait apparently was that of the Rev. J. Williams in 1837, and the last that of Queen Victoria when she was created Queen of India in 1858. As one gets to know this class of Baxter's work one wonders more and more why it was not used to a greater extent for private portraiture. Perhaps, during the later period, daguerrotype had sufficiently established itself, but that would not apply to the Williams, Moffat, Chubb period. All the Missionary Portraits will be found under Chapter 10, but the rest are in this Chapter.

Only about six of the prints in this Section were reprinted by Le Blond.

CATALOGUE OF PORTRAITS (EXCEPT THOSE IN CHAPTER X)

PORTRAITS OF THE ROYAL FAMILY.

201. Her Majesty Queen Victoria (see illustration, Plate 46).—Books, No. 62 (Nicolas' *Orders of Knighthood*). This is Baxter's first, and, with the exception of No. 216, the largest single portrait of Her Majesty, who is depicted standing in a stall of the Garter, in her robes and jewels, as Sovereign of the Order. The print was never published apart from the book, and consequently is never on a sealed mount or in any list of prints. There is no name or description on or under the print. The sword hilt and some other parts are gilt in some prints, but in others yellow only; the former should be acquired, if possible. There may be some hand-colouring about the print, but probably not much. According to what is stated in the book the portrait was probably taken from life. (For further particulars of the book see page 76.) The plate was not in the 1860 Catalogue, and its destination is unknown.

Size of Page, $14\frac{1}{4} \times 10\frac{7}{8}$. Size of Print, $8\frac{1}{4} \times 12\frac{1}{4}$ (about).

Published 1839, *later issues.*

This print is unsigned.

202. The Royal Christening. Baptism of His Royal Highness the Prince of Wales.—The *Court Gazette* of January 29th, 1842, contain an advertisement as follows:—

"Mr. G. Baxter, Inventor and Patentee of the art of printing in Oil Colours, is engaged upon a grand historical picture, accurately representing the Baptism of the Prince of Wales, from drawings taken by him at the altar, by Her Majesty's special permission, during the performance of the august ceremony. This picture will contain portraits of Her Majesty the Queen, H.R.H. Prince Albert, His Majesty the King of Prussia, and the principal personages present on the occasion. It will form a companion picture to Mr. Baxter's representation of the Coronation of Queen Victoria, which contains upwards of a hundred portraits, and which will shortly be ready for delivery to subscribers. The nobility and gentry are respectfully requested to send their names for early impressions of the Royal Christening and the Coronation addressed to Mr. George Baxter, 3, Charter House Square."

And the *Sussex Express* of May 7th, 1842, says:—

"Mr. Baxter had the honour on Monday of submitting to Her Majesty and Prince Albert . . . an outline of the 'Baptism of the Prince of Wales,' with which Her Majesty and His Royal Highness were pleased to express their appreciation."

It is almost certain no such print ever appeared, nor has the above "outline" ever been seen. There is, in the Baxter family, a very beautiful water-colour drawing by Baxter, which is probably the original from which the print was to have been taken, and in it Baxter's own portrait is visible amongst the assembled company on the royal platform at Windsor on this 25th January, 1842. Mr. Holman states, in his *Some Lewes Men of Note*, referring to this picture: "The King of Prussia was in treaty for purchasing it at the time of his death." It was exhibited by Baxter in the Royal Academy miniature room in 1845, and also, it is thought, in the miniature department of the Great Exhibition of 1851. The water-colour is about the same size and is the same shape as the "Coronation" when cut, with an oval top.

Published, if at all, about 1842-1843.

Baxter's Number 33

203. England's Queen, or **Her Most Gracious Majesty the Queen.**—Companion print to No. 204. Books, No. 85 (*England's Queen and Prince Albert*). This print and No. 204 are probably (with the exception of the freak signature on No. 131) the first prints to be signed by Baxter. The signature is in four lines, transversely, on one of the squares of the tesselated pavement, as follows: "Baxter's Patent Oil Printing," and under that, in one straight line, is "11, Northampton Sq." Her Majesty is shewn full length, and stands on a balcony near Windsor, the Castle and the river are seen in the distance. It was used as an illustration for the outside of needle-boxes, and it is there stated "the portrait on the lid of the box represents Her Majesty Queen Victoria in the dress and robes of the Order of the Garter worn at the Christening of the Prince of Wales" (afterwards King Edward VII). She wears also a circlet of magnificent diamonds and some beautiful lace. This print was very popular, and some hundreds of thousands of it were sold. The figure here depicted is almost an exact copy of the one of the august mother as shown in the well-known painting of the "Baptism of the Prince of Wales in St. George's Chapel, Windsor," by Sir George Hayter. The plate has no lettering except the signature, so Baxter does not claim it as an original design. The print, when in the book, is on a plain white mount, with a blue line round it and square top, but there is no stamp or lettering of any kind except the signature; but when it is on a red seal or stamped mount it often has a dome top, and when it has a dome top it has a gold border round the print on the mount. Sometimes the top is square, in that case there is no gold border. The plate was in the Southgate and Barrett 1860 Catalogue, and that Catalogue says: "Upwards of

500,000 have been sold "; the print was also in Baxter's republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son or Le Blond. The sky is different in nearly every print. It was used also for the outside of " The Queen's Papeterie," sold by De la Rue. Until Baxter adopted his sealed mount the print, when sold apart from the book, was on a stiff paper usually buff in colour, with a blue line round the print. It was produced from a plate and thirteen blocks, and was originally sold for 2s. (See also print No. 204.)

SIZE OF PRINT, 6 × 4. SIZE OF PAGE OF BOOK, $8\frac{3}{4}$ × $5\frac{1}{2}$.

Published 1848.

This print is signed as above stated.

Le Blond.—If Le Blond had the plate, which he almost certainly did not, he did not print from it.

204. His Royal Highness Prince Albert (see illustration, Plate 34).—Companion to Nos. 203 and 205. Books, No. 85 (*England's Queen and Prince Albert*). The signature is on the right, upon the marble floor, " Baxter's Patent Oil Printing, 11, Northampton Square," in three lines. The Prince, the Consort of Queen Victoria, and the promoter of the Great Exhibition of 1851, is shewn full length, in military costume, with Garter riband, and stands on a balcony near Windsor, wearing Prussian " blue breeches "; hence the print is known by that characteristic. Above the print, in the plate margin, is engraved the above title, in one line (he was not " the *Prince* Consort " until 1857); and under the print, in the plate margin, it is " Designed, Engraved, Printed and Published by G. Baxter, Patentee, 11, Northampton Square, October 2nd, 1848," in one line. In the book the print is on a plain white mount with a blue-lined edge, but when sold apart from the book it was on a stiff buff paper with a blue line round the print. It never was on a red seal or any stamped mount. Baxter saw the Prince Consort in 1850, and he told him the costume was wrong, and it was then modified and turned into the print as it appears in print No. 205. The Prince died in 1861. This and the companion print (No. 203) were among those produced to the Privy Council on the trial in 1849, and, except for the pocket-book illustrations, were the first of his prints to bring Baxter a profit. (See pages 86, 92, 96, 100 and 109.) The plate in its altered form is dealt with under print No. 205.

SIZE OF PRINT, 6 × 4. SIZE OF PAGE, $8\frac{3}{4}$ × $5\frac{1}{2}$

Published October 2nd, 1848.

This print is signed as above stated.

Baxter's Number 34

205. His Royal Highness Prince Albert (see illustration, Plate 34).—Companion to No. 203, and similar to No. 204, except that the signature is on the left of the marble floor instead of the right, "Printed in Oil Colours by G. Baxter, Patentee, XI. Northampton Square," in three lines; and in this print the Prince wears cream buckskin breeches and top boots, instead of blue trousers as in the other print; and an order is here suspended from his neck. It is never in this form in the book. Notwithstanding these alterations, the print is from the same plate as No. 204, but altered. When on a mount the print usually has a dome top, when it has a gold border, but otherwise a square top. Many hundreds of thousands of this print and No. 203 were sold. At this time the Prince was much in evidence; as amongst other things he was Chairman of the Great Exhibition Commission. It has been said that in some prints the charger at the foot of the steps is a different colour; we have never seen one. This is the print altered pursuant to the suggestion of the Prince to Baxter in 1850. (See No. 204 and page 109.) The 1860 Southgate and Barrett Catalogue says: "Upwards of 500,000 have been sold." It is from a plate and twelve blocks, and originally sold at 2s. As well as being in this sale catalogue, the print was included in Baxter's republication list, but apparently not in that of Vincent Brooks or Le Blond.

Published 1850. SIZE OF PRINT, 6 × 4.

This print is signed as above stated.

Le Blond.—If he had the plate, which he almost certainly did not, he did not print from it.

206. Her Majesty Queen Victoria.—Signed in one of the squares of the tesselated pavement, transversely, "Baxter's Patent Oil Printing," in four lines; and under that, in one straight line, is "11, Northampton Square"; and in another square is "Pub. by De la Rue & Co." Except for size, nearly the same as No. 203; but there are a few other slight differences. It was printed for the firm of De la Rue, who did much to improve playing-cards, and this print was used and probably designed for the outside cover of their packs of cards, as also were, possibly, Nos. 207, 211, and 281, all these three being on one plate; but on another plate this print appears in lieu of No. 207 with the other two prints. There is no other lettering on the plate for this print, and it will never be found on a sealed mount; and not being included in the Southgate and Barrett 1860 Catalogue, any of Baxter's lists of prints, or in any republication lists, implies that the plate was not printed from except for De la Rue.

Published about 1850. SIZE, $3\frac{3}{4}$ × $2\frac{3}{4}$.

This print is signed as above stated.

207. Her Most Gracious Majesty the Queen.—Pocket Books, No. 122 (Penny's *Improved Patent Metallic Pocket Diary*, 1853). Usually called " The small ' Queen,' " or " Queen on daïs." Full-length portrait of Her Majesty, who is seated on the throne, clad in scarlet and ermine robes, at the back being the Royal Arms and other elaborate ornamentation. A very fine piece of minute work. (For plate particulars see No. 206.) There is no lettering on the plate for this print, but there is, under the picture, in type when in the pocket-book, the above title in two lines; and below that is " Printed in Oil Colours by G. Baxter, the Inventor and Patentee," in two lines. The 1860 Southgate and Barrett Catalogue, in which it was included, says it was always sold as fast as printed. It is never on a sealed mount. It was with the two others on the same plate from twelve blocks. Mr. Möckler reproduced it in sepia, which is sometimes found hand-coloured. The print never seems to have been included in any of Baxter's published lists of prints.

Published about 1850. SIZE OF PRINT, 4½ × 3.

This print is unsigned.

208. Her Majesty the Queen (see illustration, Plate 37).—Her Majesty Queen Victoria is depicted three-quarter length, dressed in black, with diamond tiara, Garter riband, and jewels of the Order, and she wears a large necklace, and stands full-face, against a table, which has on it a despatch-box, and on her wrist is a bracelet having on it a portrait of the Prince Consort, and in her hand she holds a fan and lace handkerchief. This print is usually called " Queen, hand on Table "; and it has been the subject of much controversy, and it certainly is most difficult to explain. In the Baxter Exhibitions of 1922 and 1923, at Birmingham and London, was exhibited a plate which some said bore signs of having been the " Queen with head-dress " (No. 209) altered so as to form this print; if, in fact, that plate is such an altered plate, such a great alteration has been marvellously done on so small a plate. We have never seen a coloured print on which such an alteration can be detected, and in the first pulls any alteration at all is barely discernible but probably exists. A little history of the two prints shall be now given.

In January, 1856, there is an advertisement in the *Art Journal Advertiser* as follows: " Now publishing, the Portrait of Her Gracious Majesty Queen Victoria of Great Britain, etc., 1s. Published by permission after the celebrated picture by Partridge, now in Her Majesty's collection at Buckingham Palace."

Partridge's picture is well known, and Baxter's representation of it in his print of " Queen and head-dress " (No. 209) is faithful and exact. It was painted about 1841. " Queen, hand on table," is very different. Baxter gave to print No. 209 the serial number of 141, and on his

stamped mounts of the subject on the right-hand bottom he placed the following inscription in coloured type: " From the original picture by Partridge (published by permission)." We know of no serial number for " Queen, hand on table," nor have we seen any advertisement of it.

In a list of his prints published in 1857 by Baxter there is the following: " 141. Victoria, Queen of Great Britain (published by special permission after the celebrated picture by Partridge)." Thus, presumably, No. 209 still existed in 1857. What is more important is that in the 1860 Southgate and Barrett Sale Catalogue the plate is described as follows: " Lot 3068. Her Majesty the Queen. This portrait, painted by the eminent Mr. Partridge, is now in Buckingham Palace, and is largely patronized by the public for its extreme grace and fidelity." We may assume this description is correct. Auctioneers, especially those of the position Southgate and Barrett held, would hardly so misrepresent a plate they were selling as to say it was after a painting by a well-known artist, now in Buckingham Palace, and patronised by the public for its " extreme grace and fidelity," when what they were selling was something quite different. The purchaser, the painter (then alive), and the owner, Prince Albert (then also alive), might all or any one of them complain. If the description was correct, then the plate was still unaltered in 1860.

Baxter never put any of his prints on stamped mounts after his retirement in 1860. From whence then do the prints of the " Queen, hand on table," known to be on stamped mounts, come? Could there have been another and earlier plate besides the altered one. The next we know is that when Baxter, in July, 1864, offered his plates again for sale by auction; this time by Mr. Bean. The " Queen and head-dress " (No. 209) print (see Plate 50) was used for the outside of the invitation to purchasers; so, unless they were old stock, the plate must have been still unaltered in 1864. No copy of the Bean Catalogue has as yet been discovered.

Then we come to Baxter's republication issue; and in the list he published of that issue the print is described as follows: " Serial number 141. Portrait (the ' Queen ')." The serial number identifies the print, though the description is otherwise scanty. If by any chance it was during this republication period that Baxter altered the plate, then the plate is still a Baxter plate " of the republication period "; and it would be in that form that Vincent Brooks would get it when he bought the plates a year or two after, and in that form he may have printed from it. We can see, however, no reason why Baxter should alter the plate. The print is not included in the Vincent Brooks, Day & Son republication list. A careful consideration of the description of the print in the Vincent Brooks' list, compared with the description in the Southgate and Barrett Catalogue and Baxter's republication issue list, from which the Vincent Brooks' list would be made out, leads to the belief it was

the plate of " Queen and head-dress " that Vincent Brooks purchased. If he never had the other plate he could not print from it, and it did not pass to Le Blond. Thus much for the plate, but incidental difficulties have also arisen. It has been said that the true Baxter print of " Queen, hand on table," always has a blue despatch-box on the table, and not, as in the majority of cases of this print seen, a reddish yellow one, which are declared to be Vincent Brooks' printing. There seems to us no authority for this. We have seen one or two more or less finished prints where the despatch-box was to some extent blue, but they carried no conviction; and it seems to us beyond question that prints with the reddish yellow box are true and genuine Baxter prints. Furthermore, it is said that every stamped mount of this print must have, to be genuine, the label " Her Majesty the Queen," and that the label " Victoria, Queen of Great Britain " or other label invariably applies to the " Queen and head-dress " (No. 209). This proposition we now believe doubtful. It seems to us no certain opinion can be formed until it can be definitely decided that the " Queen and head-dress " plate has been altered to " Queen, hand on table," *and* that no other plate exists or has existed of either subject. Many years ago there came to Birmingham a great many prints, none of them on stamped mounts but very good productions, of " Queen, hand on table," slightly differing in tone and finish to prints which had previously been regarded as Baxter prints, and some one pronounced them Vincent Brooks' printing; but upon what, if any, ground we know not, and that tradition, whether well or ill founded, has clung and is still held by some, but not by us. (As to Vincent Brooks' prints from Baxter plates see page 195.)

Referring to Vincent Brooks' republication, it will be seen in the list facing page 199 that in his first list the " Queen " (No. 53 of that list) is included. If that plate is the altered plate of " Queen, hand on table," then, so far as he printed from that list, he printed from the altered plate; but in the second list (Vincent Brooks, Day & Son) (page 200) it is not included at all, so we may presume was not printed. The question, of course, is undecided whether Vincent Brooks' plate was the altered one or not, and on it depends to a large extent whether Le Blond printed from the plate or not, as he had the plate Vincent Brooks had. Le Blond apparently never printed the " Queen and head-dress " or the companion print of the Prince Consort, but prints of the " Queen, hand on table " have been ascribed to him; but as far as we know no one has ever seen a print of this subject bearing his signature or with the blue Le Blond label. The plate has no lettering. (See also No. 210.)

Date of publication doubtful. SIZE OF PRINT, $4\frac{3}{8} \times 3$.

This print is unsigned.

Le Blond.—No description can be given. (See above description.)

Baxter's Number 141

209. Victoria, Queen of Great Britain (see illustration, Plate 37).—Companion print to No. 210. The print is similar to No. 208, with the following exceptions: In this Her Majesty has a simple band of diamonds in the place of the tiara of No. 208, and she also wears a peculiar kind of head-dress, trimmed with lace, which hangs on each side of the face; the necklace is absent, and in its place is a simple one with a diamond heart-shaped pendant. On the table, in lieu of the despatch box, is the crown; this is an exact copy of Partridge's painting. On the right-hand side of the bottom of the mount is generally found, in type, "From the original Picture by Partridge (published by permission)," and this is usually called "the Partridge lettering." There is no lettering on the plate. It is a beautiful piece of work, and is usually called "Queen and head-dress." The print was produced from a plate and nine blocks, and was originally sold at 1s. It was published about the time Her Majesty and Prince Albert went to France in 1855, which was a great event, and they were received with great magnificence, as before then no English Sovereign had been the official guest of France for over 300 years. (See specially prints Nos. 208, 210, and 229 for other particulars.)

Published about 1855. SIZE OF PRINT, $4\frac{3}{8} \times 3$.

This print is unsigned.

Le Blond.—If he had the plate he did not print from it in this form.

Baxter's Number 159

210. His Royal Highness Prince Albert.—Companion print to No. 209. Not quite a full-length portrait of the Prince, who, in the elaborate uniform of the XI Hussars (Prince Albert's Own) and wearing the Garter riband, stands at Windsor, part of the Castle of which forms the background. As is well known, the Prince, on his marriage to Queen Victoria on 10th February, 1840, received the title of Royal Highness, and amongst other honours the command of the above regiment, but at this time he had not received that of "*Prince* Consort," which was not bestowed until 1857. This is an accurate copy of the picture by Partridge painted about 1841, and on the right bottom of the mount, in type, Baxter generally announces, "From the original picture by Partridge (published by permission)," and this is usually called "the Partridge lettering." It is a most beautiful piece of work, and was produced from a plate and nine blocks, and was originally sold at 1s. The plate has no lettering. In a list of prints published by Baxter in 1857 it is described as follows:—

> 159—His Royal Highness the Prince Consort, in his uniform as Colonel of the 11th Hussars (published by special permission after the celebrated painting by Partridge), companion picture to "the above;"

"the above" being "the Queen and head-dress" (No. 209).

In Southgate and Barrett's Sale Catalogue of 1860 the plate was Lot 3069, and it was stated: "This portrait is highly admired, and was executed by the same painter as a companion portrait to Her Majesty"; it was also described in Baxter's republication list as:

159—Portrait (Prince Albert).

The description, although scanty, identifies the print by the serial number.

It is interesting to recall that there is or was only one English Regiment which has gone to Germany for its motto. This is "Treu und fest" (loyal and steadfast), Prince Albert's Own XI Hussars, which had the distinction of being chosen as the escort to Queen Victoria's Consort, and it is the uniform of that regiment the Prince wears as shown in the print; whether this has been changed we know not. It was a favourite regiment of Wellington, and took also a prominent part at Waterloo; it also did memorable service in the Crimea, notably at the Charge of the Light Brigade; and it finds a fitting place in Lady Butler's celebrated picture. (For particulars of the plate and the companion print see Nos. 208 and 209.) We have never seen any Baxter advertisement of this print.

Published about 1855. SIZE OF PRINT, $4\frac{3}{8} \times 3$.

This print is unsigned.

Le Blond.—No print is known by Le Blond, though he probably had the plate.

Baxter's Number 14

211. His Royal Highness Prince of Wales.—Signed on the right, in the ground, "Printed in Oil Colours and Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. A charming little print of the late King Edward VII. when he was a boy of about eight, dressed in sailor costume, landing at Osborne, where Queen Victoria had then recently acquired a home. We know, by *Punch's* well-known cartoon in 1846, his Majesty was then "every inch a sailor." The ribbon on his hat denotes his ship as the *Prince of Wales*. The fleet is in the distance. (For plate, etc., see No. 206.) It was included in the 1860 Southgate and Barrett Sale Catalogue under the title of "The Queen, Windsor Castle, and Prince of Wales," but the print is not in the republication list of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond; if in Baxter's republication list it cannot be identified. There is no other lettering on the plate, except the signatures on this print and No. 281, which are in identical terms. The print, with the other two on the same plate, was produced from twelve blocks, was used for needle-box cases, and other purposes, and was originally sold at 6d.

Published 1850. SIZE, $3\frac{1}{2} \times 2\frac{3}{8}$.

This print is signed as above stated.

Baxter's Number 198

212. His Royal Highness the Prince of Wales.—Music, No. 15 (" *Prince of Wales Galop* "). The prints are sometimes signed and sometimes unsigned; when signed, the signature is in the bottom right-hand corner, low down, " Baxter, Patentee." It is a half-length portrait of King Edward VII. at the time he obtained his regal majority. He is in his then new Colonel's uniform, he having been appointed to a command in the British Army, on his birthday, in 1858; he also wears the Garter ribbon and star, given him as a present on the same occasion, and holds in one hand his plumed hat, and in the other his sword hilt. The idea was borrowed by Baxter from an engraving, but, with some alterations, is obviously taken from a painting by Winterhalter. On an old frame that came into our possession, which had in it this print, there was written, on the back, " His Royal Highness as he appeared when presenting Colours to the 100th Prince Wales Royal Canadian Regiment on 10th January, 1859, Shorncliffe, E. D. D., His R.H. Orderly." Under the print, on the music, in gold letters, is " Printed by G. Baxter, the Inventor and Patentee of Oil Colour Printing." It has a dome top and gold border, but we have seen same prints with square top. It was never on a sealed mount and there is no lettering to the plate. It appears, from the appearance of some prints, as if the signature was taken out of the plate, not added; in the Möckler reprint something has clearly been erased, possibly the signature of Le Blond, which in all prints Möckler published in his portfolio he eliminated. The plate was apparently not included in the 1860 Southgate and Barrett Catalogue, but was in Baxter's republication list, and also in those of Vincent Brooks and Le Blond, though there is a question whether the Prince of Wales mentioned in Vincent Brooks' and Le Blond's lists should not be Prince Frederick of Prussia.

Published 1859. SIZE, $4\frac{1}{2} \times 3\frac{1}{4}$.

This print is sometimes signed and sometimes unsigned.

Le Blond.—He may or may not have had the plate; it is not certain, but if he did, he did not print from it.

Baxter's Number 172

213. The Princess Royal (see illustration, Plate 41).—Music, No. 19 (" *Ring out old England's Bells* " and " *The Royal Bridal March* "). A full-length portrait of King Edward VIIth's sister, the Empress Frederick, executed, according to the 1860 Southgate and Barrett Catalogue, " previous to her marriage " in 1858. Her Royal Highness is represented as standing by the side of a table on which, on a cushion, is an Imperial Crown. A tasteful print and, with some alterations, is probably the same as No. 217 (" Jetty Treffz "), that plate being altered.

When on music it has, under the print, either " Printed by G. Baxter, the Inventor and Patentee of Oil Colour Printing," or " Printed by G. Baxter, the Inventor and Patentee of Oil Colour Picture Printing," in both cases in one line. There is no lettering on the plate. It was produced from a plate and eight blocks, and originally sold at 1s. 6d. The plate was in the 1860 Southgate and Barrett sale and also in Baxter's republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Published 1858. SIZE, $4\frac{1}{8} \times 6\frac{1}{4}$.

This print is unsigned.

Le Blond.—See above.

Baxter's Number 183

214. The Princess Royal, Princess of Prussia.—Companion to No. 215. The Princess, afterwards the Empress Frederick, is shewn full face, three-quarter length, in a white low cut dress, red sash, and lace, and wearing a diamond tiara and other jewels. It was stated, in the 1860 Southgate and Barrett Catalogue, that it was " taken from a miniature prior to Her Royal Highness leaving England " after her marriage in 1858. The plate has no lettering. It was produced from a plate and eight blocks, and originally sold at 1s. The plate was in the 1860 Southgate and Barrett Catalogue, and also in the Baxter, Vincent Brooks, and Le Blond republication lists, but not in that of Vincent Brooks, Day & Son. (See also No. 215.)

Published 1858. SIZE OF PRINT, $4\frac{3}{8} \times 3\frac{1}{8}$.

This print is unsigned.

Le Blond also printed it, but his production of this subject is bad. The face is without bloom, the lips, cheeks, and eyes are uncoloured, and the whole colouring is chalky. A novice can tell the difference. Baxter's print is like a miniature.

Baxter's Number 184

215. Prince Frederick Wm. of Prussia.—Companion print to No. 214. The Prince is shewn full face, half length, in a somewhat gorgeous blue military costume, with large white epaulettes, and a red riband and cloak, with fur over the right shoulder, and wearing Orders. It was stated, in the Southgate and Barrett 1860 Catalogue, to be " taken from a miniature of undoubted correctness." It was produced from a plate and nine blocks. The plate was in the 1860 Catalogue, and also in the Baxter, Vincent Brooks, and Le Blond republication lists (but

probably in the two latter it is wrongly called Prince of Wales); it is not in the Vincent Brooks, Day & Son republication list. This and No. 214 were published at the time of his marriage with the then Princess Royal, which took place at the Chapel Royal, St. James', in 1858.

Published 1858. SIZE OF PRINT, $4\frac{3}{8} \times 3\frac{1}{8}$.

This print is unsigned.

Le Blond probably did not print from this plate.

Baxter's Number 191

216. Victoria, Queen of Great Britain, India, etc.—The largest and last of Baxter's portraits. It is usually called "The large 'Queen.'" Her Majesty is shown full length, seated in a state chair, wearing robes of scarlet and ermine. On the table, on a scarlet cushion, is the Crown of India. The foundation of the print is mezzotint, like the portraits of Williams and Moffat in 1843, and the Coronation and Opening of Parliament in 1841, and in this respect it differs from most of Baxter's plates under his patent, which are generally in aquatint. The colouring is rich and deep as a whole, but in parts the print is defective and shows evident signs of the plate having been cut and altered, especially about the foot, floor, and cushion, in which particulars it looks unfinished. The plate was included in the 1860 Southgate and Barrett Catalogue, and in Baxter's 1864 republication list, but not in those of Vincent Brooks, Le Blond, or Vincent Brooks, Day & Son.

The red cushion, at the back of the Queen, looks generally as if hand-tinted, but it is not. It was, in the main, taken from a painting by Jas. Stewart, R.S.A.; but the two ladies-in-waiting, the Duchess of Sutherland and Marchioness of Normanby, who appeared in the background in the painting, are not produced in the print. There is at least one first pull from a plate which shows them (now at Maidstone), but there are no prints in colour which have them. The print was produced from a plate and twelve blocks, and was published about the time Queen Victoria was made Queen of India in 1858. There was, or is, a story told, for the truth of which we cannot vouch, that either the Prince Consort or Queen Victoria, or both, objected to the ladies-in-waiting being shown, as the Queen should be the only figure, and Baxter was so wrath that he crumpled up his print; and certainly the only first pull we have seen, or know to be in existence, seems to bear out the crumpling up part of the story. Baxter must have recovered from his rage, for the two ladies certainly are taken out in the later print, and so is the rose which, in the painting and print previously mentioned, lays on the ground; and by doing so he shortened the plate by some

three inches. The effect of this shortening is rather to alter and, as we think, not improve the character of the picture, because in the original the Queen's chair is seen to be on a dais, whereas in the print when cut this does not appear. It is certain both prints are from the same plate, for even if the coloured impressions did not show the marks, to a careful observer, where the rose has been deleted, sometimes the marks appear where the same operation had taken place in the figures in the background, and there are still other minute evidences that the two are from the same. The plate has no lettering. It was advertised in May, 1859, as follows: "Will be published early in May, price 10s. 6d., Baxter's new portrait of Her Majesty the Queen of Great Britain, India, etc., in her robes of State, printed in oil colours by his patent invention, and acknowledged to be the most striking likeness ever produced."

SIZE OF PRINT BEFORE ALTERATION OF PLATE, $18\frac{1}{2} \times 11\frac{1}{2}$.

SIZE OF PRINT AFTER ALTERATION OF PLATE, $15\frac{3}{4} \times 11\frac{1}{2}$.

Published 1859.

This print is unsigned.

VOCALISTS

Baxter's Number 39

217. Jetty Treffz, Madelle.—Music, Nos. 8 and 12 ("*Jullien's Album for* 1851" and "*Deutsche Lieder Valse*"). Companion print to No. 218. Signed, on the carpet, on the right, "Baxter's Patent Oil Colour Printing," in one line. Full-length portrait of this famous songstress, who is seen standing, holding a piece of music, which some try to read. The colouring is delicate in the extreme, and the workmanship admirable. Under the print, in the plate margin, is "Jetty Treffz. Engraved, Printed, and Published by G. Baxter (Patentee), 11, Northampton Square, from a Painting by H. Gubbins (Entered at Stationers' Hall), November 15th, 1850," in two lines; but in some prints the "November 15th" is omitted, and "Entered at Stationers' Hall" is contracted, so as to get the lettering into one line. This seems to show Baxter used, for this print at least, more than one plate, certainly enormous quantities were issued. Both on music and when on a gold-bordered mount it is dome top, but when on other mounts it is square top. On the music, under the print, in gold letters, in one line, in type, is either "Printed in Oil Colours by G. Baxter, Patentee," or "Printed in Colours by Baxter, Patentee." This plate was altered for the purposes of Print No. 213, and was originally sold at 2s. The plate, by its title of "The Princess Royal, full-length portrait," was included in the 1860 Southgate and Barrett Catalogue, and there is no mention of the

print of Jetty Treffz in any of the republication lists, which confirms the belief that that plate was certainly altered. In a list of prints published by Baxter in 1857, we have " 39, Jetty Treffz, in rich gilt border, Concert Costume," so the plate was altered after then.

Published November 15th, 1850. SIZE OF PRINT, 6 × 4⅛.

This print is signed as above stated.

Baxter's Number 38

218. Jenny Lind, Madelle.—Companion to No. 217. Music, Nos. 8 and 12 (" *Jullien's Album for* 1851 " and " *Deutsche Lieder Valse* "). Signed on the left, in the ground, " Baxter's Patent Oil Printing, 11, Northampton Square," in four lines. Full-length portrait of the great Swedish songstress, who is shown standing in a cornfield, or " Comin' thro' the rye," in a white low-cut dress and pink sash. The colouring is very refined and delicate. The plate was included in the 1860 Southgate and Barrett Catalogue, but not in Baxter's or any other republication list; but in a list of prints published by him in 1857, it is described as " 38, Jenny Lind (Concert Costume), in rich gilt border." Under the print, in the plate margin, is " Jenny Lind. Engraved, Printed, and Published by G. Baxter, Patentee, xi., Northampton Square, from a Painting by H. Gubbins. (Entered at Stationers' Hall). November 15th, 1850," in two lines, but in some prints the " November 15th " is omitted, and " Entered at Stationers' Hall " is contracted, so as to get the lettering into one line. This seems to show that Baxter used more than one plate for this and some other prints. The 1860 Catalogue says: " It is a correct portrait of the great Prima Donna." When on music and on some prints it has a gold border and a dome top; on other mounts it has a square top. When on music it has, under the print, in type, in one line, either " Printed in Oil Colours by G. Baxter, Patentee," or " Printed in Colours by Baxter, Patentee." Miss Gubbins exhibited at the Royal Academy in 1849 a sketch of Jenny Lind from recollection at Leamington. This great vocalist made her first appearance in London in 1847—the sufferings and struggles of her well-dressed admirers, who had to stand for hours to get into the Pit, are historic. She went to America in 1850, married 1852, made her last appearance on the stage in 1849 (soon after which this print was produced), and died in 1887. It is curious to note the effect of light on this and other prints. The reds disappear, and blue appears in their place. Queen Victoria heard Jenny Lind for the first time at Stolzenfels in 1845 and for the last time in 1849 in " Norma," in London. The print was produced from a plate and eleven blocks. Originally sold at 2s.

Published November 15th, 1850. SIZE OF PRINT, 6¼ × 4⅛.

This print is signed as above stated.

Baxter's Number 162

219. The Daughter of the Regiment (see illustration, Plate 41).—Signed on the right-hand corner, in the ground, " Published July 19th, 1856, by G. Baxter, Proprietor & Patentee, London," in four lines. Thus it is seen there is an interval of about six years in the two prints of the diva. It is a full-length portrait of Jenny Lind in this character, and she is seen, hat in hand, leading the regiment, in a bright red skirt, and a jacket that is sometimes blue and sometimes green, and sometimes a mixture of the two. Jenny Lind retired from the stage in 1849, and went to America for a series of concerts. The character in which she is here depicted was one of her last. The plate had on it at one time also print No. 267, and a complete print or tint showing the two subjects on one plate would be a great rarity; but it must be borne in mind that No. 267 was produced four years earlier than this. It was designed from a print of Grisi, and is therefore probably more or less of an original design. Under the print, in the plate margin, is the above title. Although not produced until 1856 it was announced, in the list of Baxter's prints given in the *Pictorial Key to the Great Exhibition*, published in 1851, as " about to be published." Jenny Lind re-appeared on the concert platform in England in 1855. It was produced from at least nine wood blocks, and originally sold at 1s. 6d. There are some genuine prints unsigned, but collectors should be careful. The plate was included in the 1860 Southgate and Barrett Catalogue, and in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Published July 19th, 1856. SIZE, $6\frac{1}{8} \times 4\frac{1}{8}$.

This print is generally signed as above stated.

Le Blond also printed it. Baxter's signature is then wanting, and there is little or no colour in the eyes, cheeks, or lips, the paper is not nearly so good and is generally markedly inferior.

STATESMEN, SOLDIERS, SAILORS, AND OTHERS

Baxter's Number 92

220. Sir Robert Peel.—Signed on the extreme right, under the arm, " Baxter, Paitentee " (*sic*). The statesman, who was a great supporter of Prince Albert's movement for the Great Exhibition of 1851, was killed in 1850. He is shown in black coat and white stock, facing slightly to right. The left hand, with all the fingers closed, holds the lapel of his coat. On the same plate as No. 222. The print was altered by erasing the extended finger, as shown in the next print, and thus this is called " Peel without finger." (See No. 221.) Under the print, in the plate margin, is " Sir Robert Peel. Engraved, Printed, & Published, April 20th, 1853, by the Proprietor, George Baxter, the Inventor & Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)," in two lines. On the right-hand side

of the mount in some prints is "Published by Permission of Messrs. Colnaghi & Co., from the Picture by Sir Thomas Lawrence." This is usually called "the Colnaghi lettering." The painting is full-length, but this print is only three-quarter length; but in that respect it is the same as the engraving by C. Turner, A.R.A. This portrait is believed to be the last picture worked upon by the great painter. In the 1860 Southgate and Barrett Catalogue two of the blocks are said to be out of chase; the number used is not stated, but some were wood. The portrait is said to be "life like and taken from the best authority." The print is not included in the Baxter republication list, but it is in those of Vincent Brooks and Le Blond, but not in that of Vincent Brooks, Day & Son. The plate has been printed from of recent years, but the result is very bad. Originally sold at 1s.

Published April 20th, 1853. SIZE OF PRINT, $4\frac{3}{8} \times 3\frac{1}{8}$.

This print is signed as above stated.

Le Blond also printed it, but the peculiarity of his production is that it bears both the signature of Baxter and Le Blond under the arm on the right. In any event, Le Blond's is an inferior print, especially as regards the flesh tints.

221. Sir Robert Peel (another variety) (see illustration, Plate 38).—This print is the same as No. 220, except that one finger of the left hand is extended, which is not according to Sir Thomas Lawrence's picture. For this reason this print is called "Peel with finger." It is much rarer than No. 220. It may be Messrs. Colnaghi as a condition of allowing the picture to be copied required it to be exact.

Published 1853. SIZE SAME AS No. 220.

This print is signed as No. 220.

Le Blond never printed this, as by the time he obtained the plate it had been altered.

Baxter's Number 91 in some lists and 219 in others

222. Lord Nelson (see illustration, Plate 40).—Signed on the right, between the arm and the body, "Baxter, Patentee," but the signature is often rather indistinct. The hero of Trafalgar is depicted half-length, in uniform; he is bare-headed and facing to the left. The *Victory* is in the left distance. It is copied from the picture by Lemuel Abbott, whose painting is the best likeness of Nelson. No blind eye or absence of arm is shown. Under the print, in the plate margin, is "Lord Nelson," and otherwise the lettering is precisely the same as on the print of Peel, and it is on the same plate. The Nelson Column in Trafalgar Square was completed in 1849. Originally sold at 1s. There was a Nelson Memorial Fund at about this time. The 1860 Southgate and Barrett Catalogue

says " it is a life-like portrait and produced from the best authority." The number of blocks is not given, but it is stated that two of them are out of chase. The print is included in the Baxter, Vincent Brooks, and Le Blond republication lists, but not in that of Vincent Brooks, Day & Son. The plate has been printed from of recent years and the result is bad.

Published April 20th, 1853. SIZE OF PRINT, $4\frac{3}{8} \times 3\frac{1}{8}$.

This print is signed as above stated.

Le Blond also printed it, but, like the print of Peel, No. 220, a peculiarity of his production is that it bears both the signature of Baxter and Le Blond under the arm on the right. In any event, it is an inferior print, especially as to the flesh tints.

223. Edmund Burke (see illustration, Plate 39).—The statesman is shown as a boy, with long brown hair. It is a half-length portrait with a lace collar and a brownish red cloak. A green curtain is at the back. Lord Brougham was much interested in the print, and, like Raphael's " Madonna " (234a), it was copied from a picture in his possession. Writing to Baxter in August, 1856, he says: " The ' Burke ' which we have is much admired." It is exceedingly rare, especially when on a fully-lettered Baxter mount (it is never on a sealed mount), and probably very few were printed. When on a lettered mount it has no Baxter seal, but there is a nearly square gold border surrounding the print with engraved lettering, similar in all respects to the Brougham lettering as regards the colour of the ink and method of engraving, as follows: " Edmund Burke, Esq., M.P., a sketch taken when young by his bosom friend, Sir Joshua Reynolds, presented to me by Dr. Wolcot.—John Opie, 1791," in four lines; and on the extreme left-hand bottom corner is " From the original picture in the possession of the Rt. Hon. Lord Brougham." The last-mentioned thirteen words seem to be missing in some prints. The plate has no lettering, and it bears marks of having been mended; perhaps the breaking of the plate was the reason so few copies exist. It was not included in the 1860 Southgate and Barrett Catalogue, nor in any of the republication issues, nor in Baxter's lists of prints.

Published 1856. SIZE OF PRINT, $2\frac{1}{2} \times 3\frac{1}{2}$.

This print is unsigned.

Baxter's Number 93

224. The Emperor Napoleon I.—A half-length typical portrait of the great little Corsican, who is represented in blue and white military uniform, and red riband, and orders. It was on May 5th, 1821, at six o'clock, just as the evening gun announced sunset, his mighty spirit quitted this world. He stands in front of a tricolour, which has on it

a large " N." The " Invalides," which, as is well-known, became in 1840 his last resting-place, is seen in the right distance. The plate (which probably once had on it also Napoleon III., and has no lettering on it) was entered in the Southgate and Barrett Catalogue of 1860 as a separate plate, but jointly with the plate of Napoleon III. It has no lettering, and the print was produced from twelve blocks, and was originally sold at 1s. The 1860 Catalogue says of the plates: " Acknowledged faithful portraits from miniatures aided by consulting the best authorities. Greatly in demand as portraits of historical interest." An advertisement of the print in 1855 says of it: " Acknowledged to be the most striking likeness ever taken." The print was included in the Baxter republication list and also in those of Vincent Brooks and Le Blond, but not in that of Vincent Brooks, Day & Son.

Published 1853. SIZE OF PRINT, $4\frac{1}{4}$.

This print is unsigned.

Le Blond.—Although Le Blond had the plate, he never seems to have printed from it.

Baxter's Number 90

225. The late Duke of Wellington (see illustration, Plate 40).—A half-length portrait of the " Iron Duke," who died on September 14th, 1852. (For print of his funeral see No. 292.) He is shown in uniform and wearing the riband and star of the Garter, and other decorations. The riband, suspended from the collar, is blue and neither arm is shown, so it is usually called " Wellington without arm." From the fact that Le Blond never printed this print, that rivet marks are visible on the plate, and that only one plate was entered in the 1860 Southgate and Barrett Catalogue, it is possible that the plate broke from so much wear and became unusable, and No. 226 was substituted. It has no lettering. The print was originally sold at 1s. The 1860 Catalogue says of it: " Acknowledged to be a most striking likeness of the great Duke. The sale of the portrait has reached hundreds of thousands and is always in constant demand." (See also No. 226.)

Published about 1852. SIZE, $4 \times 2\frac{3}{4}$.

This print is unsigned.

Le Blond never printed this variety.

Baxter's Number 90

226. The late Duke of Wellington (another variety). — This print is almost the same as No. 225, but slightly longer and wider. The right arm is shown folded across the left breast; the blue riband suspended from the neck is replaced in this print by a yellow one, and there are other slight differences in colouring. This print is usually called

" Wellington with arm." Without being an exact copy, it is an adaptation from Sir Thomas Lawrence's portrait. The plate is without lettering, and the print was produced from eight blocks, and originally sold at 1s. (See also No. 225.) This seems the rarer print of the two. The plate was included in the Southgate and Barrett Catalogue and in Baxter's, Vincent Brooks', and Le Blond's republication lists, but not in that of Vincent Brooks, Day & Son.

Size of Print, $4\frac{3}{8}$ by $3\frac{1}{4}$.

This print is unsigned.

Le Blond also printed it. In his prints the lips and cheeks are uncoloured, the Garter ribbon is no decided colour, and the flesh tints generally are poor; but Baxter's print is like a miniature.

Baxter's Number 94

227. " Vive L'Empereur! " Napoleon III.—Music, No. 9 (" *Jullien's Album*, 1852 "). Companion print to No. 228. This is a half-length full-face portrait slightly inclined to the right. The " Man of Destiny " is depicted in blue military costume, with red riband and orders, and has a long pointed moustache and Imperial, and from this fact it is usually called " Napoleon III.—long moustache." The Emperor and Empress were in England in April, 1855, and he received the Order of the Garter, which would probably have been shown if the print had been produced after that date. The white-gloved left hand seems too large. The plate has no lettering. The 1860 Southgate and Barrett Catalogue says of this print and " Napoleon I.," in which they were entered jointly but as separate plates, though probably originally they were on one plate : " Acknowledged faithful portraits from miniatures, aided by consulting the best authorities. Greatly in demand as portraits of historical interest." From the fact that Le Blond never printed from No. 228, and that only one plate was in the 1860 Catalogue, it is very likely that plate was altered and made into the plate for this variety. The print is included in Baxter's, Vincent Brooks', and Le Blond's republication issue, but not in that of Vincent Brooks, Day & Son. The coup d'etat was in 1851, and Napoleon was proclaimed Emperor in December, 1852, at the age of 44, and married Eugénie Montijo (see print No. 228) on January 30th, 1853, who was then aged 26. The Court, presided over by this pair, was brilliant, but was neither a model of morals in conversation and behaviour nor of decorousness in clothing, as the transparency of the latter was notorious : for instance, Princess Pauline Metternich, at a State ball at the Tuileries, in the presence of Napoleon III. and the Empress, appeared with her hair hanging down her back and nude to the waist. When on music the print is dome shape, with a gold border round the print, and below it, in gold letters in type, in two lines, is " Printed in Oil Colours by Baxter, Inventor

and Patentee." In August, 1855, there appeared an advertisement of this print as follows: "The Emperor and Empress of the French (the most striking likeness of their Imperial Majesties yet published)." It was sold originally at 1s. (See also Nos. 228 and 229.)

Published about 1854. SIZE OF PRINT, 4¼ × 3.

This print is unsigned.

Le Blond also printed it, but his production is chalky in appearance, the flesh tints are bad, and there is no colour in eyes, lips, or cheeks.

Baxter's Number 133

228. Eugénie, Empress of the French.—Companion print to Nos. 227 and 229. Music, No. 9 ("Jullien's Album for 1853"). A nearly full-length portrait, with the face slightly inclined to the right. The Empress, who was born at Granada on May 5th, 1826, is depicted seated, and wearing a white lace-trimmed decolleté dress (showing her renowned neck and shoulders) and wearing a pearl necklace and tiara. On the table is the Imperial crown. The plate has no lettering, but it was included in the 1860 Southgate and Barrett Catalogue, and it says: "This portrait is considered to be a most faithful likeness." (For further details see Nos. 227 and 229.) Under the print, when on music, in one line in gold letters, in type, is "Printed in Oil Colours by Baxter, Inventor and Patentee"; and it then has a dome top with a thin gold line round the print, but when on a sealed mount it is square top. It was produced from nine zinc blocks, and was originally sold at 1s. It was included in the Baxter, Vincent Brooks, and Le Blond republication lists, but not in that of Vincent Brooks, Day & Son.

Published about 1854. SIZE OF PRINT, 4¼ × 3.

This print is unsigned.

Le Blond also printed it, but his production is chalky and inferior, especially in the flesh tints, is generally out of register, and the eyes, cheeks, and lips are devoid of colour.

229. "Vive L'Empereur!" (see illustration, Plate 38).—Music, No. 17 ("*Jullien's 'Vive L'Empereur' Galop*"). Very similar to print No. 227, except that in this variety there is a short moustache and Imperial, and so it is usually known as "Napoleon III.—short moustache." In this print Napoleon looks older than in the other. Under the print, on the music, in type, in two lines in gold letters, is "Printed in Oil Colours by Baxter, Inventor and Patentee." This is probably the other plate altered, but see under heading of Print 227. Queen Victoria and Prince Albert paid a return visit to France in 1855, and visited the French Exhibition, at which Baxter received a medal. When on the music it has a dome top and a gold line round the print, but when on a Baxter mount it is

square top without the gold line. The print was produced from twelve blocks. In 1855 there is an advertisement of one of the prints as follows: " Napoleon III., from a portrait for which his Imperial Majesty sat, and which Mr. Baxter has now in his possession." (See also print No. 209.) A plate was in the 1860 Catalogue and a print is included in the Baxter, Vincent Brooks, and Le Blond republication lists, but not in that of Vincent Brooks, Day & Son.

SIZE OF PRINT, $4\frac{1}{4} \times 3$.

This print is unsigned.

Le Blond never printed from this plate.

Baxter's Number 181

230. Rev. John Wesley (see illustration, Plate 39).—An excellent half-length oval portrait, set in a sort of sepia frame, of this great divine in his wig, gown, and bands, and it was taken from a miniature on ivory from Romney's picture painted in 1789. The plate was included in the 1860 Southgate and Barrett Catalogue, which says of it: " This portrait is the only one which has been produced from the last miniature ever painted of this celebrated divine. The original is in the possession of the Wesleyan Missionary Society and highly prized by that body. Is highly patronized throughout the world." The print was included in the republication lists of Baxter, Vincent Brooks, and Le Blond, but not in that of Vincent Brooks, Day & Son. (For the connection between Baxter and the Wesleyan Missionary Society see under prints Nos. 231 and 231a.) Wesley was born in 1703, and Mr. Birrell describes his career as " the most amazing record of human exertion." He travelled 5,000 miles a year when there were no railways, and preached fifteen sermons a week. It was possibly at the instance of Dr. Hoole that Baxter produced this print, and most likely it was that gentleman (who was once a missionary in India and who was wrecked in the *Tanjore*) that lent the miniature to Baxter. The plate has no lettering. The print was produced from nine blocks, and was originally sold at 1s.

Published about 1858. SIZE OF PRINT, $4\frac{1}{4} \times 3\frac{3}{8}$.

This print is unsigned.

Le Blond.—Although he had the plate he never printed from it.

231. Charles Chubb and (231a) Maria his Wife.—A collector may go many years and not see a specimen of either of these superb portraits, which are separate prints of the founder of the well-known lock manufacturing firm and his wife, and the rarest and most valuable of all Baxter's prints. The worthy couple had eight children, who all desired a portrait of their parents. Photography not being then

practicable, and sixteen paintings not being desirable, Baxter's art was requisitioned to do what was wished, and it seems very difficult to understand why, at that time, it was not more used for the same purpose. Through the intermediary of Dr. Elijah Hoole, Secretary of the Wesleyan Missionary Society, who married a Miss Chubb (see also print No. 230), eight pairs of prints were produced. Baxter was at that time printing Moffat and Williams, and possibly it was arranged that Mr. and Mrs. Chubb were to be of about the same size and style, and they are so. They are most admirable portraits. Mr. Chubb is depicted facing to the right. He wears a black coat with white stock and frilled shirt, whilst Mrs. Chubb (*née* Hayter) has a black, or dark blue, dress and a large blue cap with a bow tied under the chin, and wears a brooch; she is nearly full-face. We believe it will be found that there is a certain amount of hand-colouring in the hair, but the plates are in mezzotint and are without lettering. Mr. and Mrs. Chubb both died in 1846. It would appear that at the present time only five complete pairs of these prints have been traced, but most likely as time goes on the whereabouts of all of them may be definitely known.

A pair was sold at auction by Messrs. Puttick & Simpson on November 24th, 1922, and bought by Mr. G. E. Lambert, of Solihull, and the prints were entered in the Catalogue as follows :—

" The Property of a Gentleman.

Lot 181.

Portraits of Mr. and Mrs. Charles Chubb (231 and 231a).

Very fine impressions, uncut, a pair.

Other known pairs of these celebrated portraits are in the following collections :—

Arthur Knox, Esq.

C. T. Courtney Lewis, Esq.

The Maidstone Art Gallery (presented by Lady Samuel, now Lady Bearsted).

A. E. Owen, Esq."

Neither the plates nor any prints were included in the 1860 Southgate and Barrett Catalogue, nor in any known publication of prints by Baxter, Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Published about 1843. SIZE OF PRINTS, 11 × 8⅞.

These prints are unsigned.

CHAPTER XVI

RELIGIOUS PRINTS OTHER THAN BAXTEROTYPES AND MISSIONARY PICTURES

Baxter, from the beginning to about 1839, seems to have copied most of his prints from paintings. Here and there may be an original design, like " Dippers and Nest," " Little Grebes and Nest," and a few others. From 1839 to 1853 a good deal of his work was original design, but from that date to the end of his career hardly any of it can be said to be so. In these religious prints he gives no name of any artist, but undoubtedly they are all from paintings, though there may be at times slight alterations. Baxter cannot be called a good copyist, his imagination was too vivid; in many cases he would, while retaining the main idea, entirely alter the design. The large " Queen," " The Parting Look," and " Lucerne " are instances of this, and no doubt there are many others. The colouring of some of these prints is brilliant and beautiful, especially " The Saviour blessing bread," " The ninth hour," " The Descent from the Cross," and " The third day He rose again "; and although at the moment sacred subjects are not popular, it is doubtful if Baxter ever produced more excellent work. Whatever one's religious convictions may be, we can look and look again at a print like " The ninth hour "; it is very effective, its refinement claims attention, its rich colouring admiration, and its registration is wonderful.

Baxter may fairly be called the " Doré " of colour printing. Side by side with the humour of " Short Change," " Stolen Pleasures," " Puss Napping," " Infantine Jealousy," " News from Australia," " News from Home," and others, he can treat pictures like " The Saviour blessing bread " with all the reverence demanded of such a subject, and " Her Majesty Queen Victoria " with all the dignity required.

It is mostly likely some of these religious prints were published with a view to their sale in Roman Catholic countries through the 1855 French Exhibition and otherwise.

It will be noted that " Christ blessing bread " is the first print to which Baxter attached a serial number, and " The Descent from the Cross " is the second.

CATALOGUE OF RELIGIOUS PRINTS (OTHER THAN BAXTEROTYPES AND MISSIONARY PICTURES)

Baxter's Number 1

232. The Saviour blessing the bread, or **The Saviour blessing bread.**—No artist is stated, but it is from the picture by the great Florentine, Carlo Dolci, may be, with some alterations. A white cloth, a chalice, a dish, and a napkin are on the table, at which the Saviour sits alone, in the act of taking the bread and blessing it. In this, the commoner of the two varieties, the head is surrounded by a nimbus. The colouring is excellent, refined and inspiring. The plate has no lettering. The 1860 Southgate and Barrett Catalogue says: " Many thousands have been sold." The plate was included in this sale catalogue, and the print was in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. It makes a capital centre with prints Nos. 236 and 238 on each side. This, probably, is the plate of No. 233 altered, and was produced from twelve blocks, of which at least six were wood. It was originally sold at 3s. An advertisement in 1853 refers to this print as having been then already published.

Published about 1852. SIZE OF PRINT, 8 × 6¾.

This print is unsigned.

Le Blond also printed it. In Baxter's print there is a beautiful bloom on the face, which that by Le Blond does not possess. The nimbus in Le Blond is more defined, and there is little colour in the eyes or lips, and the colouring generally is more crude. See the print is the right length, and not shorter by reason of Le Blond's signature having been cut off.

Baxter's Number 1

233. The Saviour blessing the bread, or **The Saviour blessing bread** (another variety).—Probably this is from the plate as it was originally, before being altered for No. 232. There is no nimbus, and it is perhaps more effective for its absence, but otherwise the two prints are the same. Only one plate was inserted in the 1860 Southgate and Barrett Catalogue.

SIZE AND PUBLICATION SAME AS No. 232.

This print is unsigned.

Le Blond never printed from this plate.

Baxter's Number 32

234. The Holy Family.—Music, No. 4 (" Holy Family Sacred Melodies "). Signed on left centre, on the floor, " Printed in Oil Colours by G. Baxter, Patentee," in two lines. It is one of the earliest prints signed by Baxter in the body of the plate, and was used in many illustrative ways; and it was cut circular and placed on the outside of the 1860 catalogue. At least 700,000 copies were stated to have been sold. Every collector will note how very poor some of the prints are on music; in fact, they look very often as if the plate and blocks were completely worn out; and, indeed, this was the case, for when, years after, this plate was recovered from a pawnshop, it was found to be so, and had an extra plate of steel at the back to strengthen it. Later we find the illustration on the music title-page is a chromolithograph, but probably not by Baxter. There were many series of the " Sacred Melodies," and it

234a was used for each one. On what is known as the " Brougham lettering " variety (234a) there is engraved on the mount, in the bottom right, in style and colour similar to the engraved lettering on the print of Burke, the following in six lines : " This Picture, taken from the Ancient Gobelins Tapestry, after Raphael, in the possession of the Right Honourable Lord Brougham at Brougham Hall, is by permission most respectfully dedicated and published, under the sanction of His Lordship, by his obliged and obedient Servant, George Baxter." The plate has no lettering but the signature. Both on music and when on the Brougham mount it is dome shape and has a gold border, otherwise the top is square. A really good print is rare, but always the Madonna's dress has a somewhat unfinished look. Lord Brougham was much interested in its publication, and wrote to Baxter several times about it. (See page 107 and print No. 223.)

When on music there is, in gold type, under the print, in one line, " Printed by G. Baxter, the Inventor and Patentee of Oil Colour Printing." George Baxter, jun., also used the plate for music, but his is a very bad production. The lettering then is " Printed in Oil Colours by G. Baxter, Patentee, Birmingham." Baxter attended by command at Buckingham Palace in 1850 to show the print to the Prince Consort. With the print Baxter issued a letterpress description, which is very rare in these days and which was as follows :—

" Description of the Holy Family picture, printed in Oil Colours by George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11, Northampton Square.

" This print is taken from a fine piece of old Gobelins Tapestry, at Brougham Hall, by permission of the Rt. Hon. Lord Brougham. The history of the picture, of which it is the only extant copy, is curious. Raphael, walking in Rome, saw a handsome girl and two children at a window. He took out his paper and pencil, and on a wine-barrel he sketched the group.

" He then finished it, and was satisfied, as well he might be, for it is one of his finest pictures; but it is cramped by the edge of the barrel, which forms its frame, and especially the Madonna's leg is in an awkward perpendicular posture—because, had it extended gracefully, the circular frame would have cut it off under the knee. He therefore painted a larger one and without restraint. That picture is now supposed to be lost, and there is no copy of it, except this Gobelins, which was made above a hundred years ago. The first, a circular one, is in the Palazzo Pitti at Florence, and the finest of that collection. It differs in almost all its details from this second one; beside the great difference of the Madonna's legs and feet being shown in this, as well as her jewel-box, the St. John's arm is complete instead of being cut off in part by the circular frame.

" London, sold wholesale by George Baxter, the Inventor and Patentee of Oil Colour Printing, 11, Northampton Square, and may be obtained of the principal book and print sellers throughout Great Britain. Price 1s. mounted on tinted paper. Proofs 2s. 6d., superbly mounted. Licenses will be granted for working the patent process on application to the Patentee."

The 1860 Catalogue says: " Upwards of 700,000 have been already sold, and independent of the large public demand, thousands are used yearly for the purpose of illustrating various standard works." It is not often we can authoritatively say the order in which the colours were placed by the blocks on the print, but in this case we can, for we have seen Baxter's own directions as follows: (1) Dark crimson lake. (2) Light do. (3) Dark flesh-tint. (4) Light do. (5) Third do. (6) Fourth do. (7) Dark blue. (8) Light brown. (9) Dark cobalt blue. (10) Light do. (11) Umber (background). (12) Light umber. (13) Yellow, completing the printing. The print was then glazed and mounted. Originally sold, " superbly mounted with rich gold border," at 1s. 6d. We see from above that in addition to the impression from the plate, thirteen blocks were necessary, but the 1860 Catalogue says fourteen were used. The plate was in the 1860 Catalogue, but the print is not included in the Baxter, Vincent Brooks, or Le Blond republication lists.

Published 1849-50. SIZE OF PRINT, 6 × 4.

This print is signed as above stated.

Baxter's Number 112

235. The ninth hour. " And Jesus cried with a loud voice and gave up the ghost " (see illustration, Plate 45).—The lonely figure of the Saviour is shown on the Cross; no other figures are there. Jerusalem is in the background, surrounded with a lurid light; but darkness is otherwise over the world. No artist is given on the mount, but in Baxter's lists of prints, and in the 1860 Catalogue, the name of Albert Durer is mentioned; but the copy is not exact. The effect of the print

is very striking, the dark background throwing up the solitary figure. The plate has no lettering. This in the centre, and Nos. 236 (" Descent from the Cross " and 238 (" The third day ") makes an excellent triptych. The print was produced from a plate and five zinc blocks, and was originally sold at 3s. In an advertisement in January, 1854, it is stated there would be published immediately " The Crucifixion, representing the ninth hour." The 1860 Southgate and Barrett Catalogue says it was " popular in all countries where the Christian religion exists, no matter what sect or denomination." The plate was included in this Sale Catalogue, and the print is mentioned in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Published 1854. SIZE OF PRINT, 8¼ × 6½.

This print is unsigned.

Le Blond also printed from this plate, but his production is entirely without that beautiful smooth ivory appearance that Baxter's possesses. Jerusalem is too vivid in Le Blond, it looks on fire.

Baxter's Number 2

236. The Descent from the Cross or **La descente de la Croix.**—A companion picture to No. 238 (" The third day "). It was stated, in the 1860 Southgate and Barrett Catalogue, to be a " genuine copy of the magnificent picture by Rubens, in Antwerp." It was sold in Roman Catholic countries in large numbers. The colouring is brilliant, the drawing good, and the warm flesh-tints of the living, beside the dead, are well managed. The plate has no lettering. Bryan, in his dictionary, says this is Baxter's greatest success. Mr. Lumley also expressed the same opinion in the *Printseller* in 1903. It is interesting to note that the dead body of Christ in the early stage is coloured pink, and this gives us some idea of how the variations in shade and tone are obtained, and the apparent absurdity of colouring a dead body pink is explained. The print was produced from a plate and fourteen blocks. This print seems to have been produced some time before its companion, for an advertisement in 1853 speaks of it as having been then already published. Sold originally at 3s. When the mount has the title in French, as above, it was probably printed for the French Exhibition. The plate was in the 1860 Southgate and Barrett Sale Catalogue, and the print is included in the Baxter and Le Blond republication lists, but not in that of Vincent Brooks, and Vincent Brooks, Day & Son, unless it is mentioned as the " Crucifixion."

Published 1852. SIZE OF PRINT, 8½ × 6¼.

This print is unsigned.

Le Blond also printed it. Baxter's background is particularly rich, and there is a delicate bloom on the cheeks. In Baxter's print, due to the exact methods of registering the blocks, all eyes are centred upon the Cross.

Baxter's Number 2

237. The Descent from the Cross or **La descente de la Croix** (another variety).—The same print as No. 236, except that there is a star-like mark on the left shoulder of the man half-way up the ladder, on the right. The late Mr. J. H. Slater pointed out, however, that this mark was explicable when you saw the original painting, as it has a sort of button (in the place where this mark on the print is), giving an epaulette effect. Baxter, perhaps forgetting this, deleted it, as is obvious from the fact that the Le Blond printings do not give the mark, and their prints must be from the plate as Baxter left it. There was only one plate in the 1860 Catalogue.

Size and publication same as No. 236.

This print is unsigned.

Le Blond never printed from this plate.

Baxter's Number 109

238. The third day He rose again.—Companion print to No. 236. It is a brilliant print, the red and blue of the soldiers' cloaks, in the foreground, contrasting vividly with the subdued colouring of the risen figure, in the background. This print also is taken from Rubens' picture at Antwerp, though Baxter does not give the name of any artist, but in the 1860 Catalogue it is stated : " The copy of the famous original was in the late Lord Northwick's gallery." The plate was included in this Sale Catalogue, and the print is mentioned in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. In January, 1854, is an advertisement which says there will be published immediately " The Ascension, a companion picture to The descent from the Cross." It was originally sold at 3s., and was produced from a plate and twelve blocks.

Published 1854. SIZE OF PRINT, $8\frac{1}{4} \times 6\frac{5}{8}$.

This print is unsigned.

Le Blond's is a good print, but owing to his signature being high up, on the left, in the ground, it can generally be distinguished from a print by Baxter. Attempts are often made to hide or obliterate the signature.

Baxter's Number 108

239. The Birth of the Saviour.—Music, No. 1 (" *The Adoration*," by W. H. Callcott). When on music the print is dome shape with a gold border, but when on a Baxter mount it is usually with a square top and no gold border. The music has in gold letters, in one line, under the print, in type, " Printed by G. Baxter, the Inventor and Patentee of Oil Colour Printing." The Virgin Mother is seen kneeling in adoration,

the Infant Saviour is in a wicker cot, a lamb is on the ground, around are shepherds, and there are cherubs overhead. There is no lettering on the plate and no artist's name is given. Later prints of the same design, on the music, are chromo-lithographs, and probably not by Baxter, and are printed on the sheet. This print was produced from a plate and fourteen blocks, some of them zinc; it is also often called "The Nativity." An advertisement in 1853 gives the price as 1s. 6d., and speaks of it as having already been published. The plate was in the 1860 Southgate and Barrett Sale Catalogue, and the print is included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Published 1852. SIZE OF PRINT, 6 × 4¼.

This print is unsigned.

Le Blond also printed it. In Baxter's print there is a rich and dark sky. Le Blond's is different. There is the usual absence of colour in Le Blond's eyes, cheeks, and lips; in fact, his production is distinctly bad and the faces are brown.

240. Bethlehem. — Books, No. 16 (*Child's Companion*, 1851). The city is shown in the middle distance, and in the foreground are camels and figures. Under the print, engraved in the centre of the plate margin, is the above title, on the left is "Baxter's Patent Oil Printing," in one line, and on the right is "XI., Northampton Square" (in some it is spelt Northapton), in one line. See print No. 242 for other details. It is on the same plate as No. 280 ("Queen's Marine Residence") and 282 ("The Long Walk, Windsor").

"It was there Jacob stayed some time to erect a monument to his much-loved Rachel. It was in the fields near Bethlehem that pious Ruth went to glean the ears of corn in the fields of Boaz. There also dwelt the humble Jesse, the happy father of so many sons. David also spent his early days at Bethlehem; and with his harp and crook, while sitting on a rising hillock, watching his flock, on a summer's evening, we may imagine he composed some of his beautiful psalms. But more than all, it was in that city that our Lord Jesus Christ, the Saviour of the World, was born, according to the prophecy of Micah. v., 2. . . It is a poor town with only a few people living in it. It stands on a hill, and the ground above it is rough and uneven. Many olive and fig trees grow on the sides of the hill. Near the town is a small building called Rachel's Tomb, also a well. . . (*Child's Companion*, 1851). The print is never on a Baxter mount.

SIZE OF PAGE OF BOOK, 5½ × 3½. SIZE OF PRINT, 2½ × 3⅝.

Published 1851.

This print is unsigned.

241. Proposed Communist Settlement of the Christian Commonwealth.—Books, Nos. 7 and 45 (*British and Foreign Institute Transactions, &c.* and John Minter Morgan's *Christian Commonwealth*). The settlement is shown in the distance, the Church is on the right, and figures and trees are in the foreground. It is in a species of frame on which there are numerous texts; and on a pedestal, on the right, is St. John; and on the left, the Saviour. Below the print, on the right, is "Printed in Oil Colours by G. Baxter, Patentee, 11, Northampton Square, London," in two lines.

SIZE OF PAGE OF BOOK, $11\frac{1}{8} \times 7\frac{3}{4}$. SIZE OF PRINT, 9 × 6, about.

Published 1845.

This print is unsigned.

242. Jerusalem, from the Mount of Olives.—Books, No. 14 (*Child's Companion for* 1849). On the left is a large oak tree; in the foreground are Arabs and camels; the Holy City is in the distance.

"The best spot for viewing the city in its present state is from the Mount of Olives, the place from whence our Lord beheld it and wept over it. At a sudden turn in the road leading from Bethany it comes at once on the sight, with its streets and houses spread out as in a map. Travellers have described the surprise and delight they have felt when they first caught a view of Jerusalem from the Mount of Olives." (*Child's Companion*, 1849).

The *Child's Companion* came out in monthly parts at one penny, one of which for six years, beginning in 1846, had a Baxter print, so that at this price no great quality of work must be expected; but there is in this print a very minute panorama of Jerusalem. For the five other prints see Nos. 240 ("Bethlehem"), 280 ("Queen's Marine Residence"), 282 ("The Long Walk, Windsor"), 291 ("Greenwich"), and 297 ("Surrey Zoological Gardens"). Under the print, engraved in the centre of the plate margin, in two lines, is the above title, and under that is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square," in two lines. It is on the same plate as Nos. 291 and 297. It is never on a Baxter mount.

SIZE OF PAGE OF BOOK, $3\frac{1}{2} \times 5\frac{1}{2}$. SIZE OF PRINT, $3\frac{3}{4} \times 3$.

Published 1845.

This print is unsigned.

CHAPTER XVII

Baxterotypes

We have had occasion, in other parts of this Volume, to mention Baxter's prints in sepia; in adopting this colour, and in printing from a few blocks only, he was reverting largely to the method of the printers of a long past age. But this was not his object, his real meaning was to provide something similar to, but as he thought better, than photography printed on paper which was then making great strides and becoming very popular for purposes of illustration, and was, in fact, largely displacing his art, so, just as Daguerre called his early photographs " Daguerrotypes," so Baxter called his sepia prints " Baxterotypes."

The reasons Baxter thought his prints better than photographs are set out fully on pages 127 and 128.

The earliest reference we can find to " Baxterotypes " is in 1855, but previously to that there is advertised, in the *Art Journal Advertiser*, in January, 1854, that " The following subjects would be printed immediately," and amongst them is " The head of Christ (Ecce homo) after Guido " and the " Infant Samuel " after Sir Joshua Reynolds. Now, although these will be found to be amongst those in this chapter, and were as a fact sold as Baxterotypes, they are not in this advertisement called so, but it goes on to say " That a series of other religious subjects is being completed, and will be published as early as possible," and then in January, 1855, we find, in the same Journal, " The Crucifixion on a large scale, price 8s., executed by the *Baxterotype* process,' and then it goes on to explain the advantages of this process over photography and otherwise, as we set out on pages 127 and 128.

All the prints in this chapter, and no others, were produced as " Baxterotypes," and were all sold on his sealed mounts and were never in colours.

In the Baxter list of prints set out on page 540, which, as we there observe, was published about April, 1855, the only print in this section there mentioned is " The large Crucifixion," so we think without much doubt all these Baxterotypes were produced in the years 1854, 1855, and 1856. By another advertisement, in fact, soon after April, 1855, there appears, " The Holy Family " after Murillo, " The small Crucifixion " and " The Slaves," and in another list of prints published by Baxter in 1857, in addition to the above, we get " Dover," the Cartoons of Raphael, and " It is finished."

But besides these Baxterotypes there were a good many of his prints which Baxter published in sepia, and are to all intents and purposes Baxterotypes but were never sold as such, and so they are not included in this chapter, but appear elsewhere in this Volume under their proper headings. The difference, therefore, between a Baxterotype and a sepia print is that whilst the former were sold in sepia only and never in colours, the latter were sold both in sepia and colours.

When he published these sepia prints it is not easy to determine; we can find no reference to any sepia prints, other than Baxterotypes, in any of his Catalogues or advertisements which have as yet been found up to the date of his retirement in 1860, but in the Poster of his sale at Bristol in 1861, set out on page 544, we find a reference to " the Coronation " and " Opening of Parliament," portraits of Williams and Moffat, and " Landing of the Missionaries," all in sepia.

We notice that the print of Williams' large portrait, when in sepia, has the altered background of Rarotonga and not Williams' study, and seeing this plate was altered in 1847, then at least the sepia print of that subject must have been produced after that date. A more mysterious print in sepia is the large " First Impressions " which we possess. Inasmuch as Baxter does not seem, as far as we can tell, to have printed that print in colours before his retirement in 1860, it seems inconceivable he should have printed it in sepia before that date. It is just possible many of the sepia prints may have been produced at the time he republished his prints, as he says, at greatly reduced prices, in

1864, but in his republication list no mention of any such can be found, though all the Baxterotypes are mentioned. In the Bristol poster, as before mentioned, some prints in sepia are included.

Except those Baxterotypes set out in this chapter, we have never seen any sepia print on a Baxter mount, nor have we seen any Baxterotype on any sealed mount with an address other than 11 & 12, Northampton Square, which was Baxter's address after 1851.

We have never heard of any sepia prints of the "Day before Marriage," "Bridesmaid," "Lovers' Letter-box," "Fruit Girl of the Alps," "Parting Look," "Dogs of St. Bernard," "Lucerne," and others, but that does not mean they do not exist for they may do so, for if a sepia print of large "First Impressions" is extant others may be also, but these sepia prints are, in fact, very rare indeed.

The whole of the plates in this chapter were included in the 1860 Southgate and Barrett Sale Catalogue. Baxter may have reprinted from the plates to a limited extent under his republication scheme in 1864, but it is doubtful how far they were reproduced by any of the other republication printers.

CATALOGUE OF BAXTEROTYPES

Baxter's Number 126

243. The Crucifixion, executed by the Baxterotype process.—A companion to No. 244, and generally called "The large 'Crucifixion.'" It is signed on the left-hand bottom corner, in large capitals, "G. Baxter," just above the printed design, like a marginal frame in which the print is enclosed. No name of any artist is given. The *Art Journal* in 1855 said of the print: "This is an extraordinary production, and worthy of being framed and hung in any chamber of quiet thoughts," and the 1860 Southgate and Barrett Catalogue says of it: "Finished with the greatest care, and much sought after throughout England, the continent of Europe, and the Americas, as a perfect illustration of this great event in the history of Christianity," and it suggests this, in the centre, with Nos. 244 and 258 ("The Slaves"), as a triptych. The three figures are shown; Mary is prostrate before the central Cross; Jerusalem and the setting sun are in the distance. The plate, which was included in the 1860 Catalogue, has no other lettering. This was probably the first Baxterotype print Baxter published as such. The appearance of strong relief is clever—the figures seem to stand out of the picture. The print was produced from a plate and one block, and originally sold at 10s. 6d. Sometimes the print has on the right-hand side, in a corresponding position to the

signature on the left, and in the same size letters " Justin M." We don't know whether this refers to the modeller or to what. The print was included in Baxter's republication list, and also in those of Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond.

Date of publication 1855. SIZE OF PRINT, 14 × 12¼.

This print is signed as above stated.

Le Blond also printed it; the absence of Baxter's signature sufficiently distinguishes the one from the other.

Baxter's Number 209 or 131

244. The Holy Family, after Murillo, executed in the Baxterotype process.—Companion to No. 243, or with No. 258 (" The Slaves ") as a triptych. The print, like No. 243, is also enclosed in a marginal design, like a frame printed round the print. It is copied from the picture in the National Gallery by the great Spanish artist named above. The Infant Saviour is standing on a stone pedestal, Joseph and Mary being on either side, each holding a hand. The plate has no lettering. It is usually called " ' The large ' Holy Family.' " The print was produced from a plate and one block. In the April, 1855, *Art Journal*, there is announced: " The Holy Family, after Murillo, executed by the Baxterotype process, same size as ' the Crucifixion,' 8s.," but it was originally sold at 10s. 6d. The plate was included in the 1860 Southgate and Barrett Catalogue, and the print is included in Baxter's republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond.

Published 1855. SIZE OF PRINT, 14 × 12¼.

This print is unsigned.

Le Blond never seems to have had this plate.

Baxter's Number 132

245. The Crucifixion, executed by the Baxterotype process.—Signed in the same way and place as the large variety (No. 243), and of which, except for size, it is an exact copy. The plate has no lettering. It is usually called " The small ' Crucifixion.' " It was produced from a plate and two zinc blocks. It was announced, in the April, 1855, number of the *Art Journal*, as " The Crucifixion, small size, Baxterotype, 1s.," but originally sold at 1s. 6d. The plate was included in the 1860 Southgate and Barrett Catalogue, which says: " The correct historical treatment of this design will always command a large share of public patronage." The print was included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Published 1855. SIZE OF PRINT, 5⅝ × 4⅞.

This print is signed as above stated.

Le Blond probably printed from it; the absence of Baxter's signature should sufficiently distinguish the one from the other.

246. The Holy Family.—It is almost certain no genuine print of this printed by Baxter exists; neither the plate nor any print was included in the 1860 Southgate and Barrett Catalogue, nor can we find it referred to in any of Baxter's advertisements or in any republication list. No doubt a plate was prepared which, except for size, is an exact copy of No. 244, and Mr. Möckler printed from it in his portfolio of reprints. The plate has no lettering.

SIZE OF PLATE, $6\frac{3}{4} \times 4\frac{3}{4}$.

Baxter's Number for the set 207

The Raphael Cartoons.—The Cartoons at Kensington were painted by pupils from Raphael's designs. They are part of a set of ten intended, when copied in tapestry, for the Sistine Chapel, Rome. The tapestries themselves, worked at Brussels, are in the Vatican. These seven were bought by Rubens for Charles I., but they were not sold with that Monarch's collection, and remained at Hampton Court until some years ago. No pictures are better known or have been more often engraved and copied than these seven, and amongst others, besides Baxter, Dickes, Le Blond, and Bradshaw & Blacklock, all produced them; but whilst theirs are printed in colours, those by Baxter never were, though, as indicated below, he doubtless at one time intended they should be. In the *Art Journal Advertiser*, in 1854, it is announced: "Mr. Baxter takes this opportunity of announcing that he intends, at the wish of several publishers, to get up the whole of the Cartoons of Raphael, &c., &c., from the pictures at Hampton Court Palace correct in *colour* and expression." In the 1860 Southgate and Barrett Catalogue it is stated these prints "were most carefully drawn from the great originals." They were printed in some cases from two copperplates, and in other cases from a plate and one block. The plates were included in the 1860 Southgate and Barrett Catalogue and are in Baxter's republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. There is no lettering on the plates. (See page 124 of this volume.)

Baxter's Number 160

247. 1. St. Paul preaching at Athens.

248. 2. Elymas the Sorcerer struck blind.

Baxter's Number 170

249. 3. St. Peter and St. John healing the sick.

250. 4. Christ's charge to Peter—"Feed My Sheep."

251. 5. The death of Ananias.

252. 6. The miraculous draught of fishes.

253. 7. The sacrifice at Lystra.

Published 1855. SIZE OF PRINTS, 8½ × 6¼ (about).

The prints are all unsigned.

Le Blond.—The plates, as above stated, were not amongst those sold to Vincent Brooks nor amongst those sold by him to Le Blond, and therefore the prints by Le Blond were not from the Baxter plates. In any event there would be no Baxter colour blocks.

Baxter's Number 135

254. Dover Coast.—Showing Shakespeare's Cliff in the distance, and the beach in the foreground. Until 1847, despite local and half-hearted attempts to prevent the accumulation of shingle, the coast here remained in a bad state; but in this year the Admiralty Pier was commenced, so that about the time of this print it was getting a place of importance. The 1860 Southgate and Barrett Catalogue says this print is " the most perfect representation of this most famous cliff that has ever been produced." No artist's name is given. The print was produced from a plate and one block, and it was originally sold at 3s. The plate is included in the 1860 Catalogue and the print in Baxter's republication list and also in those of Vincent Brooks and Le Blond, but not in that of Vincent Brooks, Day & Son.

Published 1855. SIZE OF PRINT, 10⅞ × 8.

This print is unsigned.

Le Blond had the plate, but it is doubtful if he printed from it.

Baxter's Number 163

255. " It is finished! " Executed by the Baxterotype process after Van Dyck.—Represents the Crucifixion, but only the central cross is shown. A Roman soldier is offering the sponge. In the *Art Journal Advertiser* in January, 1854, is an announcement that " a series of other religious subjects is being completed and will be published as early as possible." This print was probably one of them. It was originally sold at 1s. 6d. The plate is included in the 1860 Southgate and Barrett Catalogue, and in Baxter's, Vincent Brooks', Vincent Brooks, Day & Son's, and Le Blond's republication lists.

Published 1855. SIZE OF PRINT, 6 × 4¼.

This print is unsigned.

Le Blond printed it. His production has less depth of colour than that of Baxter, and the relief is not so well done.

Baxter's Number 136

256. Prayer. Executed by the Baxterotype process.—It is after the picture by Sir Joshua Reynolds in the National Gallery, London, but it is not an exact copy; the one in colours by Dickes being the more correct. The child Samuel is shown on his knees in prayer, a beam of light falling on him. It was produced from a plate and one block. It was announced in the *Art Journal Advertiser* in January, 1854, as then to be published immediately, " The infant Samuel, after Sir J. Reynolds, 1s. 6d." The plate was in the 1860 Southgate and Barrett Catalogue, and is there described as " an extremely simple and devotional subject." The print is also included in Baxter's republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Published 1854. SIZE OF PRINT, 6 × 4¼.

This print is unsigned.

Le Blond does not seem to have had the plate.

Baxter's Number 137

257. The Saviour. Executed by the Baxterotype process.—Sometimes called " Ecce Homo! " Christ is shown with the crown of thorns, nimbus, and bare chest, and holds a broken reed. The print is oval in shape, with a square border. There is no lettering on the plate, and no name of artist is given on the print; but in January, 1854, in the *Art Journal Advertiser*, it was announced that there would shortly be produced " The head of Christ (Ecce Homo after Guido), 1s. 6d." It was produced from a plate and two blocks. The plate was included in the 1860 Southgate and Barrett Catalogue, and it is mentioned in Baxter's, Vincent Brooks', and Vincent Brooks, Day & Son's, and Le Blond's republication lists.

Published 1854. SIZE OF PRINT, 6 × 4¼.

This print is unsigned.

Le Blond printed from it, but very few copies are said to be in existence, and what there are are bad, as Le Blond omitted one of the blocks and failed to get the brown colour that Baxter did.

Baxter's Number 138

258. The Slaves. Executed by the Baxterotype process.—This print, according to the 1860 Catalogue, makes a capital triptych with Nos. 245 (" Crucifixion ") and 244 (" Holy Family "). It is an oval print, in a square mount, after a painting by Fitzgerald, of two negro boys in chains. Print No. 261 was by the same artist. Slavery was

agitating the minds of England and America about this time, and this print helped the movement in both States and became popular. We may also remember Baxter's other print appertaining to the same subject of " Me Warm Now " (No. 265). *Uncle Tom's Cabin*, the well-known pamphlet against slavery in the guise of a novel, was published in 1852. The print was produced from a plate and one or two zinc blocks. It was advertised in the *Art Journal Advertiser* in April, 1855, at 5s., but it was originally sold at 10s. 6d. There is no lettering. In 1820 a Dutch ship visited Jamestown, in Virginia, and sold a cargo of negroes to the tobacco planters, and this was the origin of slavery in America; and in 1790 the State of Virginia alone had 200,000 negro slaves. The plate was included in the 1860 Southgate and Barrett Catalogue, and in Baxter's, Vincent Brooks', Vincent Brooks', Day & Son's, and Le Blond's republication lists. (See also the print of Knibb (No. 92), and for Baxter's connection with the Anti-Slave Trade Society see pages 76, 106 and 313.)

Published 1855. SIZE OF PRINT, 14½ × 12.

This print is unsigned.

Le Blond printed it. His prints are on coarser paper, and there is less depth of colour. Baxter's print has a fine ivory-like surface.

CHAPTER XVIII

INTERIORS

UNDER this heading are some very popular subjects. "The Bridesmaid" (No. 260), "The First Lesson" (262), and "Infantine Jealousy" (264) take us back to the costumes and the days now long departed of our mothers and grandmothers. The "Fisherman's Home" (No. 259) and No. 270 ("Shall I Succeed?") are exquisite little gems; whilst some of the others like "Stolen Pleasures" (No. 272), and "Short Change" (269), are admirable specimens of pleasant humour and, as pictures, perfect in their flesh-tints. As will be seen, this chapter is not confined to any particular period, except that all the prints contained in it are later in date than any of those inserted in the chapter devoted to early prints. They are all probably from paintings, and, with the exception of two or three, Baxter admits they are not original designs, and in sentiment they are all quite English. All the plates in this chapter (except "Shall I Succeed?" (No. 270)) were included in the Sale Catalogue of Southgate and Barrett in 1860, and all of the prints, with this exception and No. 259 ("Fisherman's Home"), were in the republication lists of Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond.

CATALOGUE OF PRINTS OF INTERIORS

Baxter's Number 25

259. The Fisherman's Home (see illustration, Plate 53).—Pocket Books, No. 108 (Suttaby's *Le Souvenir*, 1849). The expectant wife, with her child on her lap, and two others close by, is seen waiting the return of her husband. We may presume it is summer, for she sits at the open cottage door looking out on the moonlit sea. All seems ready for his home-coming—a faithful wife, a blazing fire, the sleepy cat, and the happy children. Under the print, engraved in the centre of the plate margin, is

the above title, and below that is " Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by F. J. Wyburd," in three lines. It is on the same plate as No. 331 (" King of the French leaving Eu "). It is a charming, scarce and popular little print. This and the other print on the same plate were produced from a plate and twelve blocks. It was originally sold at 6d. The plate was included in the 1860 Southgate and Barrett Catalogue, and the print was probably also in Baxter's republication list (though it cannot be identified), but it was not in any other of the republication issues. The following is the description of this print in the above pocket-book :

" The Fisherman's Home "

" Humble as may be the fisherman's home, it often contains some of the bravest and kindest hearts. A striking proof was offered some years ago. On Holy Island, near the coast of Durham, resided one Darling, a fisherman, with his young daughter Grace. In a tremendous storm the " Forfarshire " steamship was wrecked on the rocks of that dangerous shore. Most of the crew perished, but some were fortunate enough to reach a rock at a distance from the island, whence, however, they every moment expected to be swept away. Hearing their cries, Darling launched his boat, and as another hand was indispensable his daughter Grace nobly determined to share his danger. The sea was still running mountains high, but they succeeded in reaching the spot and rescuing the sufferers."

Size of Page of Pocket-Book, $4\frac{5}{8} \times 3$. Size of Print, $2\frac{3}{4} \times 2\frac{1}{4}$.
Published 1849.

This print is unsigned.

Baxter's Number 130

260. The Bridesmaid (see illustration, Plate 12).—Southgate and Barrett's 1860 Catalogue of Sale recommends this print and Nos. 333 (" Fruit Girl of the Alps " and 362 (" Parting Look ") as a triptych. It is signed between the ladies' dress and the door on the left, low down (the background is usually so dark it is difficult to read the signature), " Published May 19th, 1855, by G. Baxter, Proprietor & Patentee, London," in three lines. A lady in curls and figured costume of the Victorian period stands facing left, holding in her right hand a small bouquet. It has been said it is a representation of a member of a Lord Londesborough's family. The light from the open door is skilfully thrown on her face. This is one of the much-sought-after four ladies, the other three being Nos. 333 (" Fruit Girl "), 353 (" Day before Marriage "), and 359 (" Lovers' Letter-box "), or with No. 362 it makes an admirable quintet. The 1860 Catalogue describes it as " The life-like portrait here produced is a pure representation of an English girl; its fidelity cannot but be recognised, and is a faithful copy of the painting." Under the print, in the bottom plate margin, is engraved the above title. It is taken from a painting by Brooks, and was produced from a plate and nine zinc blocks,

and was originally sold at 10s. 6d. In April, 1856, there is an advertisement in the *Art Journal Advertiser* as follows: "Now publishing, 'The Mountain Stream (Indians reposing),' painted from nature; also 'The Gardener's Shed' (flowers and fruit), after the original Painting by Bartholomew. Price, 10s. 6d. each. The above pictures are the same size as the 'Day before Marriage' and 'The Bridesmaid,' already published; and form part of the series of historical portrait and landscape pictures from the works of first rate artists now in the course of preparation." The plate, as before stated, was in the 1860 Catalogue, and the print is included in the republication lists of Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond.

Published May 19th, 1855. SIZE OF PRINT, 15 × 10¾.

This print is signed as above stated.

Le Blond also printed it. His print is a poor production, and the absence of Baxter's signature sufficiently distinguishes it. Le Blond's print is generally cut short to suppress his signature.

Baxter's Number 188

261. Christmas Time.—A lad calling at a suburban villa to sell his Christmas holly is greatly surprised to receive a gift of some cake and wine; his gratification is evinced by the merry twinkle in his eye. The snowball on the floor seems to denote that some other boys of his own age are waiting for him outside. The purpose of this print and No. 349 ("Come, pretty Robin!") seems to suggest something in the nature of Xmas cards. It is after a painting by John Austin Fitzgerald, which was exhibited in the Royal Academy in 1858. Print 258 is by the same artist. Under the print, in the bottom plate margin, in the centre, is engraved the above title and the words "by Baxter, Patentee," all in one line. The print was produced from six zinc and five wood blocks, and was originally sold at 1s. 6d. The plate was in the 1860 Southgate and Barrett Catalogue, and the print is included in the republication lists of Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond.

Published 1859. SIZE OF PRINT, 6 × 4½.

This print is unsigned.

Le Blond also printed from the plate. The principal distinction being that the neckcloth and mittens in the Baxter print are a subdued red, but in that of the Le Blond print they are a vivid colour. There is also the usual absence of colour in the face, eyes, and lips. See the print is the right length, and not shortened by Le Blond's signature having been cut off.

Baxter's Number 128

262. The First Lesson.—It is signed on the extreme right-hand corner of the picture, "Published March 28th, 1855, by G. Baxter, Proprietor and Patentee, London," in three lines. It is from a painting by S. B.

Hallé (a French artist). A lady in a lace cap, bodice, frills and collar, a golden yellow dress and a large blue bow, is seated in a chair, and holds on her lap her little girl, to whom she is teaching the A B C. There is much wealth of detail in the lace in the picture. It was produced from thirteen blocks, some wood, some zinc, and was originally sold at 3s. There is engraved in the bottom plate margin the above title. The plate was included in the 1860 Southgate and Barrett Catalogue, which describes it as follows: "An interesting representation of a young mother with her little one upon her knee, to whom she is imparting her first lesson." The print is also included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issues.

Published March 28th, 1855. SIZE OF PRINT, 8¼ × 6½.

This print is signed as above stated.

Le Blond's print is good. The absence of Baxter's signature sufficiently distinguishes it, but otherwise it is not easy. Baxter's flesh-tints are finer; those of Le Blond seem rather brown in tint.

Baxter's Number 124

263. "I don't like it!" (see illustration, Plate 72).—It is a companion print to No. 267 ("So Nice!"). It is often called "So Nasty!" which title is also correct, as there is engraved under the print, in the plate margin, in one line, "'So Nasty.' Engraved, Printed, and Published Nov. 11, 1854, by George Baxter, Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square"; but "I don't like it!" is the title Baxter gives on his seal; and it was by this title it was entered in the Southgate and Barrett Catalogue of Sale in 1860, which says of it: "A child refusing his medicine. The story is excellently well told, and the detail of the picture perfect." It is signed low down, on the left-hand side, in the floor, "Published Nov. 11, 1854, by George Baxter, Proprietor and Patentee," in two lines. With all the trouble of his medicine, the youngster does not seem to have forgotten his battledore, which he holds in his hand, the shuttlecock being on the ground, but the tears are in his eyes as he beholds the black draught on the table. There is not much colour in the face, a reason, perhaps, for the physic being necessary. It is most likely from a picture, but no artist is named. Baxter, by his lettering, does not claim it as an original design. The print was in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. It was produced from a plate and eight zinc blocks, and was originally sold at 1s. 6d.

Published November 11th, 1854. SIZE OF PRINT, 6⅛ × 4¼.

This print is signed as above stated.

Le Blond also printed it. The absence of Baxter's signature sufficiently distinguishes the one from the other, but Le Blond's is a poor production and easily told.

Baxter's Number 176

264. Infantine Jealousy (see illustration, Plate 59).—Signed on the right, in two lines, under the chair, " G. Baxter, patentee." There is a lady on a sofa, giving herself up to luxurious ease, with her two children, the elder of whom seems jealous of the attention paid to the younger. It is after a drawing by Kenny Meadows. This artist was one of the first in modern times to introduce wood engraving for popular illustration. In the bottom plate margin is engraved " Infantine Jealousy. London: Published Octr. 24th, 1857," in one line. The print was produced from ten blocks, and was originally sold at 1s. 6d. The plate was in the 1860 Southgate and Barrett sale; the print was included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

SIZE OF PRINT, 6 × 4⅛. *Published October 24th*, 1857.

This print is signed as above stated.

Le Blond also printed it. The absence of Baxter's signature sufficiently distinguishes the one print from the other, but Le Blond's is a poor production, with little depth of colour or finish and no flesh tints.

Baxter's Number 110

265. " Me warm now."—It is signed on the right-hand corner, " Published Decr. 9, 1853, by G. Baxter, Proprietor and Patentee, London," in three lines. It is after a drawing by Hunt, and is the same design as " Master Crow " in his *Comic Sketches*. A negro boy is seen seated on a barrel blowing up the fire to warm himself. Under the print, in the plate margin, in the centre, is engraved the above title. It was printed mainly for the American market about the time of the great Exhibition in New York in 1853, where, as it will be remembered, Baxter had a stall for the sale of his prints. This print and No. 258 (" The Slaves "), which see, have reference to the slavery question. Harriet Beecher Stowe published *Uncle Tom's Cabin* in 1852, and Baxter, as we know, was identified with the anti-slavery movement and intended, earlier in his career, to publish a print. (See No. 105, " The Abolition of Slavery." (See pages 76, 106 and 313, and also see under Knibb (print No. 92.)) The print was produced from eight blocks, and was originally sold at 1s. 6d. The plate was in the 1860 Southgate and Barrett Catalogue, and the print was included in the Baxter republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Published December 9th, 1853. SIZE OF PRINT, 6¼ × 4⅛.

This print is signed as above stated.

Baxter's Number 142

266. Puss Napping.—Signed on the extreme right, " Published Jany. 21st, 1856, by George Baxter, Proprietor & Patentee, London," in four lines. It is, as the 1860 Catalogue describes it, an unmistakable portrait of favourite " Tom," who sleeps whilst the mice—or are they rats—run about. It is also therein stated that " it is drawn from life." Under the print, engraved in the bottom plate margin, is the above title. The print was produced from four zinc blocks, and was originally sold at 1s. 6d. The plate was in the 1860 Southgate and Barrett Sale, and the print is included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Published January 21st, 1856. SIZE OF PRINT, $6\frac{1}{4} \times 4\frac{3}{8}$.

This print is signed as above stated.

Le Blond also printed from the plate, and the absence of Baxter's signature sufficiently distinguishes the one from the other. Le Blond's production is not a bad one, but the cat does not stand out of the picture to the same extent, and the colouring is rather chalky. See the print is the right length.

Baxter's Number 62

267. " So Nice! " (see illustration, Plate 72).—This print is a companion to No. 263 (" So Nasty! "), and is one of Baxter's best known prints. It depicts one of the " hopes of the family " standing at a chair, enjoying his morning meal of bread and milk. At one time it was on the same plate as No. 219 (" The Daughter of the Regiment "), but the plates were entered separately in the 1860 Southgate and Barrett Sale. Under the print, in the bottom plate margin, engraved, are the above title and " Designed by F. J. Baynes, Engraved, Printed & Published by G. Baxter, Patentee, 11 & 12, Northampton Square, June 18th, 1852 (Entered at Stationers' Hall)," all in one line. It was announced, in Baxter's *Pictorial Key to the Great Exhibition and Visitors' Guide*, as " shortly to be published." Prints, when on a Baxter mount with a gold border, have a dome top; in other cases they have a square top. The print was produced from eight blocks, of which three of them are wood, and was originally sold at 2s. The plate was included in the 1860 Southgate and Barrett Catalogue, and the print is in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. The print has a well authenticated history attaching to it. On Baxter's staff was an artist who unfortunately was addicted to imbibing, and going home one night in anger he smashed up the household effects, the only thing to escape destruction being a chair. Next morning the unfortunate parent noticed his little child standing at this chair having breakfast—no table being available. The

youngster looked up and said " So nice, daddy." The father, in repentant mood, sketched the scene and took it to Baxter, and this print is the result. It is worthy of note how exactly accurate is Baxter's lettering.

Published June 18th, 1852. SIZE OF PRINT, 6¼ × 4.

This print is unsigned.

Le Blond printed from the plate. His prints have the usual absence of colour in eyes, cheeks and lips, and are chalky in appearance. See the print is the right length, and not shortened by Le Blond's signature having been cut off.

Baxter's Number 180

268. " See Saw, Margery Daw."—This print is sometimes called " Miss Mischief," or " Little Miss Mischief." It is signed on the left-hand side, low down in the floor, " Published March 3rd, 1858, by G. Baxter, Proprietor and Patentee," in three lines. A child is depicted swinging across a chair, playing with a raven. The plate was included in the 1860 Southgate and Barrett Catalogue, which says: " The comic expression of the child's face and its utter abandon make the subject highly admired and exceedingly popular." There is engraved, in the bottom plate margin, in the centre, the above title. It is probably from a picture. The print was produced from eight blocks, four of them being wood, and was originally sold at 1s. 6d. The print is in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Published March 3rd, 1858. SIZE OF PRINT, 6 × 4¼.

This print is signed as above stated.

Le Blond also printed from the plate, and the absence of Baxter's signature will sufficiently distinguish the one from the other, but Le Blond's print is bad and easily told.

Baxter's Number 187

269. Short Change (after J. Collinson, Esq.).—" J. Collinson, Esq., pinx.," is on the left-hand side of the print, low down, in the floor. There is, in this very favourite picture, depicted a rough-looking lad who has returned to his mother, or it may be his grandmother, from marketing, and she does not appear to be at all satisfied with his account of his expenditure, the account of which she holds in her hand. The stern countenance of the female and the half-frightened, half-cunning, but wholly conscious expression of " young hopeful " gives the print its deserved popularity. The hardly concealed whistle in the trouser pocket of the boy tells the story of the change being short. The holly in the window denotes it is Christmas. Under the print, in the centre of the plate margin, is engraved the above title.

The print was produced from ten blocks, and was originally sold at 1s. 6d. It was included in the 1860 Southgate and Barrett Catalogue, which says: "The Patentee has exerted every source of his invention in producing it. The sale has been, and must continue, very great." The print was included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. James Collinson was a fellow student with Holman Hunt and Dante Gabriel Rossetti, and one of the original seven brothers of the pre-Raphaelite School. He died in 1881.

Published 1856. SIZE OF PRINT, 6 × 4⅜.

This print is unsigned.

Le Blond printed from the plate, his print not being a bad production, but there is the usual absence of colour in the eyes, cheeks, and lips, and it often happens the print is shorter, and without Collinson's name, by reason of the Le Blond signature having been cut off. Baxter's print, too, has greater refinement and greater depth of colour, the red handkerchief is more subdued.

Baxter's Number 22

270. "Shall I succeed?"—Pocket Books, No. 115 (Suttaby's *Marshall's Ladies' Elegant Pocket Souvenir*, 1850). This print is sometimes called "The Coquette." It shows a damsel in a "Dolly Varden" hat, standing before a mirror, arranging her toilette. The costume brings to mind Dickens' novel of "Barnaby Rudge." The print is upright oval. In the bottom plate margin of the oval is engraved, in the centre, in one line, the above title, and high up near the print, on the left, is "Baxter's Patent Oil Printing," in one line; and in a similar position, on the right, in one line, is "11, Northampton Square." For particulars of the plate see No. 314 ("Welsh drovers"). The print was originally sold at 6d. The plate does not seem to have been included in the 1860 Southgate and Barrett Catalogue; it may have been in Baxter's republication list, but it was not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

The following is the description of this print in the above pocket-book:—

THE TOILET; OR, SHALL I SUCCEED.

"And now unveiled the toilet stands displayed,
Each silver vase in mystic order laid;
First, robed in white, the Nymph intent adores,
With head uncovered, the cosmetic powers
A heavenly image in the glass appears;
To that she bends, to that her eye she rears:
The inferior priestess at her altar's side,
Trembling, begins the sacred rites of pride:

Unnumbered treasures ope at once; and here
The various offerings of the world appear;
From each she nicely culls with curious toil,
And decks the goddess with the glittering spoil
This casket India's glowing gems unlocks;
And all Arabia breathes from yonder box:
The tortoise here and elephant unite
Transformed to combs, the speckled and the white;
Here piles of pins extend their shining rows,
Puffs, powders, patches, bibles, billets doux:
Now awful beauty puts on all its arms,
The fair each moment rises in her charms,
Repairs her smiles, awakens every grace;
And calls forth all the wonders of her face;
Sees by degrees a purer blush arise;
And keener lightnings quicken in her eyes."

SIZE OF PAGE OF POCKET-BOOK, 4⅜ × 3. SIZE OF PRINT, 3½ × 2¼.
Published 1850.

This print is unsigned.

Baxter's Number 102

271. "So Tired!"—The print is said to be a portrait of the then Princess Royal, but it is called, in the Southgate and Barrett's 1860 Sale Catalogue, "a female infant easily recognized as the pet of the household." A little girl, in her party frock, is seated on a large red settee ready for bed. There is engraved, in the bottom plate margin of the print, all in one line, the above title, and "Designed by Winterhalter, and Engraved, Printed, and Published by G. Baxter, Patentee, 11 & 12, Northampton Sq., April 5th, 1853 (Entered at Stationers' Hall)." From the fact that the print is from a design by Winterhalter, an artist, who, at that period, although not considered a great painter, has handed down to posterity so many of the Royal countenances, lends colour to the view that it may be a portrait of the Princess Royal, who was born in November, 1840. It will be noted Baxter only says it is "designed by Winterhalter," not that his print is a copy of a painting by that artist. The print was produced from eight blocks, some of them wood, and was originally sold at 1s. 6d. The plate was included in the above catalogue, and the print is included in the republication lists of Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond.

Published April 5th, 1853. SIZE OF PRINT, 6 × 4⅛.

This print is unsigned.

Le Blond also printed from the plate. Le Blond's copy is devoid of bloom on eyes, arms, cheeks, and lips, but on the whole not a bad print. See it is the right length, and not shorter by reason of Le Blond's signature being cut off.

Baxter's Number 189

272. Stolen Pleasures. — The old village dame having fallen asleep, the country lad whom she essays to instruct, hiding his face with his book, takes the opportunity to indulge his penchant for fruit. It is after a painting by Burgess, the artist of No. 57, and is said, in the 1860 Catalogue of Sale, "to be a perfect copy of the original." The print was produced from ten blocks, most of them being zinc. The plate was included in the above-mentioned Catalogue, and the print is in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issues. It makes an admirable companion to No. 269 ("Short Change"). There is engraved under the print, in the plate margin, the above title, and in addition the words, "by Baxter, Patentee, 11 & 12, Northampton Square, London, February 7th, 1859." It was originally sold for 1s. 6d.

Published February 7th, 1859. SIZE OF PRINT, 6 × 4⅜.

This print is unsigned.

Le Blond also printed it, but his print is very bad, the colouring being very imperfect. There is, too, the usual absence of colour in eyes, cheeks, and lips. See, too, the print is the right length, and not shorter by reason of Le Blond's signature being cut off.

CHAPTER XIX

Flowers and Fruit

1856—1857

In 1856 Baxter, for a short period, took to publishing prints of flowers and fruit; we think it likely he was led to this by the fact that Owen Jones was then doing the same thing by means of chromo-lithography.

The *Illustrated London News* of May 10th, 1851, speaking of some of the contents of the Great Exhibition, says: "Mr. Owen Jones' exquisitely printed flowers and fruit are as near perfection as we ever expect to see; we should like to see Mr. Owen Jones try an imitation of one of Lance's fruit pieces, not that we doubt his power of rendering them beautifully, but we wish to see how far the art can be carried." As all know, Mr. Owen Jones was a lithographer. We think it was this notice which gave Baxter the stimulus to produce his two prints after Lance.

It will be seen that Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond included all the prints in this Chapter in their respective republication lists, and all the plates were in the 1860 Southgate and Barrett Sale Catalogue.

CATALOGUE OF FLOWERS AND FRUIT

Baxter's Number 167

273. Fruit No. 1 (after Lance).—Companion print to No. 274, and probably originally on the same plate. The design was taken by Baxter from a lithograph, and not from the picture direct. On a table is shown a basket of grapes and other fruit, and on the table cloth, on the right, is what looks like the letter "C." Lance was a pupil of Haydon, and

a popular fruit and flower painter in Baxter's day. He died in 1864. There is generally some hand-colouring in both this and No. 274. The two prints were produced from twelve zinc blocks, and were originally sold at 1s. 6d. each. There is no lettering on the plate or plates. Lance was exhibiting his pictures at this time. The plate, or plates, were entered in the 1860 Southgate and Barrett Sale Catalogue, and the prints of this and 274 are included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Produced 1856. SIZE OF PRINT, $6\frac{1}{4} \times 5\frac{1}{8}$.

This print is unsigned.

Le Blond printed from the plate, but his production never has the beautiful glossy surface of the Baxter print. Le Blond, too, omitted the Baxter hand-colouring.

274. Fruit No. 2 (after Lance).—Companion print to No. 273, and also taken by Baxter from a lithograph. On a table or shelf are grapes, a pine, and other fruit. As to plate and other details, see under No. 273. On the shelf is a lady-bird which is probably hand-coloured, as well as part of the grapes and other portions of the print.

Produced 1856. SIZE OF PRINT, $6\frac{1}{4} \times 5\frac{1}{8}$.

This print is unsigned.

Le Blond printed from the plate, but his production never has the beautiful glossy surface of the Baxter print. Le Blond did not colour the lady-bird or carry out the hand-colouring of other parts.

Baxter's Number 144

275. The Gardener's Shed (from a painting by V. Bartholomew, Esq.) (see illustration, Plate 73).—This print is a companion to No. 276. It is signed on the left, " Published April 16th, 1856, by George Baxter, Proprietor & Patentee, 11 & 12, Northampton Square, London," in five lines. A bunch of flowers is depicted in an earthenware pot, on a shelf, in the gardener's shed; there are also a bird's nest and some eggs on the right, and to the left are a pineapple and other fruit. There is engraved, in the bottom plate margin, in the centre, the above title. The 1860 Southgate and Barrett Sale Catalogue recommends it, with No. 346 (" The Mountain Stream ") and 106 (" The Wreck "), as a triptych. The print was produced from thirteen zinc blocks. In April, 1856, there is an advertisement in the *Art Journal Advertiser*: " Now publishing, ' The Gardener's Shed ' (flowers and fruit), after the original Painting by Bartholomew, 10s. 6d." Bartholomew married Miss Hullmandel, and was a great-uncle of Mr. Dendy, the learned Registrar of the Newcastle-on-Tyne County Court, and he relates how that artist painted the

original pictures of this subject and No. 276 in the garden of his father at Yarmouth, and that the scenery in the background of both was "borrowed." The plate was in the above-mentioned catalogue, and the print was included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. The above catalogue says of this print: "It is one of the most successful results of the application of the process." It was produced from thirteen blocks, and was originally sold at 10s. 6d.

Published April 16th, 1856. SIZE OF PRINT, 15 × 11.

This print is signed as above stated.

Le Blond printed it both from the Baxter plate and as a chromolithograph. In either case the absence of Baxter's signature sufficiently distinguishes the one print from the other. Le Blond's productions from the plate are rather gaudy but on the whole good, but his chromolithograph is worth little.

276. Hollyhocks (from a painting by V. Bartholomew (see illustration, Plate 73).—Companion print to No. 275. It is signed on the left, "Published March 10th, 1857, by G. Baxter, Proprietor & Patentee, London," in four lines. The plate was entered in the 1860 Southgate and Barrett Sale Catalogue, which says of it: "A most faithful representation of these beautiful flowers from the original painting." The print is also included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. In the bottom plate margin, in the centre, is engraved the above title. The print was produced from eleven zinc blocks, and was originally sold at 10s. 6d. (See also print No. 275.)

Published March 10th, 1857. SIZE OF PRINT, 15 × 11.

This print is signed as above stated.

Le Blond printed it both from the Baxter plate and as a chromolithograph. In either case the absence of Baxter's signature sufficiently distinguishes the one print from the other. The lithograph is worth little.

CHAPTER XX

LANDSCAPES AND EXTERIORS OTHER THAN RELIGIOUS AND MISSIONARY

PRINTS, BAXTEROTYPES, AND EARLY WORK

THE prints in this chapter are not limited to any period, nor are they exclusively confined to pure landscapes, but include all work that does not strictly fall under the heading of any other chapter. As to many of them, we think they are original designs; in some prints like "Dripping Well" (No. 301), "Lovers' Seat" (No. 302), "Ben Nevis" (320), "The Landing in Ireland" (No. 277), "Leaving Kingstown Harbour" (No. 278), and some others, we know they are, for Baxter distinctly says so in the lettering on them. Some are adaptations, and others are admitted copies of pictures. In order properly to appreciate many of the small subjects, the immense pains taken, the astounding distances they cover, and the wealth of elaborate and minute detail inserted, a lens is essential; the closer they are inspected the better they become.

If we could traverse all the places depicted by Baxter, what an interesting and varied tour it would be, and what great changes we should find in many! Starting at London, we could view the Royal Exchange—old now, but new in Baxter's day—St. Paul's Cathedral (with its new Queen Anne statue), to recall from it the funeral of the Duke of Wellington, and, as they were then, the New Houses of Parliament." Then passing into the suburbs we could admire the well-known view of London and the Thames from Greenwich Observatory, but with added buildings that Baxter never saw, and the equally beautiful vista

of the same river from Richmond Hill; and at the opportune moment whilst in that old Surrey town note the old bridge there (but gone the "Maria Wood" that he depicted) and the Duke of Buccleuch's well-known residence; then to Woolwich, where the *Trafalgar* was launched; Gravesend, from whence departed the *Camden* with the Rev. John Williams aboard leaving on his last voyage; the Crystal Palace (now with towers, but absent when Baxter depicted it) and its gardens and antediluvian animals; Harrow, with its church still amongst the trees; Windsor Castle and Windsor Forest, Virginia Water, and Claremont; and the elders would perhaps sigh over the departed glories of the Surrey Zoological Gardens, and Jullien's concerts, its fireworks, and its view of Edinburgh; and the old soldier might remember the charge of the British troops on the way to Windlesham before the Crimean War, when the camp was at Chobham. When on the coast we should not forget to see Queen Victoria's then marine residence at Osborne (now the Royal Naval College), Netley Abbey, Folkestone at mid-day, the Norfolk bridge at Shoreham (now gone), Brighton (though the old Chain Pier would be missing), Hastings (with its "Lovers' Seat" and "Dripping Well" as of yore), Dover coast (now with its great harbour), and perhaps we might arrive at Portsmouth on a day when there was a review of the British fleet. As opportunities served, we should visit other places in England, such as the River Camel (Cornwall), Lewes (Baxter's birth-place), and try to locate the scene of the avalanche there, the beautiful Dovedale, Derwentwater, Warwick Castle (and the Beauchamp Chapel in close proximity), Brougham Castle (reminiscent of Lord Brougham), Pitney (and the Roman pavement), Bolton Abbey, Ilkley, and Ovingham (so associated with Bewick). In Wales, too, there would be much to ponder over and beautiful to see, such as Bala Lake, Llangollen, Cader Idris, the River Tiefy in Cardiganshire, the beautiful Wye (with perhaps Welsh drovers still crossing), and Tintern and Valle Crucis Abbeys. In Scotland there would be Ben Nevis and Balmoral Castle (much altered); and in Ireland the Cove of Cork and Queenstown and Kingstown (whence the Royal party departed for England in 1849), and also Lough Tay or Luggellaw as Baxter called it.

And if we did no more than think over the places abroad that Baxter

depicted and did not visit them, how many there would be. Abbeville, on the Somme of painful memory, and Eu in France; Lake Lucerne and the mountains of St. Bernard and Blanc, the one reminding us of its celebrated Hospice in the "Dogs of St. Bernard," the other of Albert Smith's ascent and lectures; the beautiful Lakes of Garda, Como, Maggiore and Lugano, the Val d'Aosta, Verona, and Venice in Italy; Stolzenfels on the Rhine, Nuremberg, Töplitz in Bohemia, the Drave in Carinthia, Andalusia in Spain, Sebastopol, the river scene in Holland, and the Greek Monastery are some of the places represented in Europe which one remembers at random; whilst out of it their names are legion. Philæ in Egypt (how altered!), Madeira, and Rarotonga, Tanna, Erromanga, Tahiti, Waingaroa, Taranaki, and Cape Wilberforce, in the South Seas, but how much more civilised than then; Bangalore, Madras, Gyah Behar, the Boa Ghaut, and the Chalees Satoon on the Jumna, in India; Ningpo in China; Tamatave in Madagascar; Jamaica; Kuruman in South Africa; Bethlehem; and Jerusalem form a goodly assortment.

Some of the small prints in this chapter will never be found on Baxter's sealed mounts, such as Ilkley, Temples of Philæ, Madeira, Claremont, Duke of Buccleuch's residence, Dovedale, Nuremberg, and the Andalusians. It will be seen that many of the subjects in this chapter were included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issue lists, and many were not. Some of the plates were in the 1860 Southgate and Barrett sale, but some very fine ones were not and seem to be lost, including the plates of all the before-mentioned small landscapes that are never found on stamped mounts.

CATALOGUE OF LANDSCAPES AND EXTERIORS OTHER THAN RELIGIOUS AND MISSIONARY PRINTS, BAXTEROTYPES, AND EARLY WORK

PRINTS SPECIALLY RELATING TO THE ROYAL FAMILY NOT INCLUDED UNDER HEADING OF PORTRAITS

The Royal Visit to Ireland in 1849

Baxter's Number 37

277. The Landing of Her Majesty and H.R.H. Prince Albert in Ireland.—Companion print to No. 278. Music, No. 16 ("*Hibernian Quadrille*" and "*Queenstown Galop*"). Signed in the right-hand bottom corner, in the water, "Baxter's Patent Oil Printing," in two lines. In the early days of the nineteenth century Queenstown was nothing more than a fishing village, and was called "Cove of Cork"; but Queen Victoria re-named it to celebrate her visit, this being her landing-place. The Royal visitors sailed from the Isle of Wight to the "Cove," and from there they went to Dublin, landing on August 6th, 1849. Queenstown has since rapidly increased in importance, and is now a sea port, naval base, and watering place. The bay or cove is seen crowded with shipping and cheering spectators in boats, the arrangement of which somewhat recalls Baxter's early prints of "The Departure of the *Camden*" and "The Launch of the *Trafalgar*." The print illustrates the Royal visit, and included in the party, as well as Queen Victoria, there were Prince Albert, the Prince of Wales (afterwards King Edward VII.), the then Princess Royal (afterwards Empress Frederick), Prince Alfred, and Princess Alice, all of whom are shewn in print 278. There is much detail, and both for this and the companion print a lens should be used. The view is taken at the time the Royal yacht is approaching the shore. The print is generally dome shape, with a gold border, when on a sealed mount or on the music; but there are prints on mounts without a gold border, and they are then square top. There are two letterings to the music, both in one line in gold type, on the music sheet, under the print, and being either "Landing of Her Majesty in Ireland. Printed in Oil Colours by G. Baxter, the Inventor & Patentee," or "Landing of Her Majesty in Ireland. Printed in Oil Colours by Baxter, Patentee." The Baxter stamp gives the title as above, but the engraved lettering in the top margin of the plate, in one line, is "The Landing of Her Majesty at Cove (now Queenstown), Ireland, 1849"; and in the bottom plate margin there is, engraved in one line, "Designed, Engraved, Printed and Published by G. Baxter, Patentee, 11, Northampton Square, 1850." The print was produced from ten blocks, and was originally sold at 2s. It was not included in either Baxter's, Vincent Brooks', Vincent

Brooks, Day & Son's, or Le Blond's republication lists, but the plate was entered in the Southgate and Barrett 1860 Sale Catalogue; and it is therein stated to be "from a drawing taken on the spot." Both artistically and historically the print is well worth acquiring, and it will be seen from the lettering Baxter claims it as an original design.

Published 1850. SIZE OF PRINT, 6 × 4⅛.

This print is signed as above stated.

Baxter's Number 122

278. Her Majesty, H.R.H. Prince Albert, and family leaving Kingston Harbour, Ireland; or **The Royal Yacht.**—Companion print to No. 277, but this print was never used for music. Signed on the left bottom corner, "Baxter's Patent Oil Printing, 11, Northampton Square," in four lines. Her Majesty Queen Victoria, Prince Albert, and the then Prince of Wales are seen standing on the paddle-box of the Royal yacht, then about to depart, waving their adieux. History records that the Queen from this position ordered the Royal Standard to be lowered three times. Some officers and others and the rest of the Royal children (the late Empress Frederick, then Princess Royal, the late Duke of Edinburgh, and the late Princess Alice) are on the deck below. In this print also there is much detail, and it should be viewed with a lens. When on a Baxter mount only an embossed label bearing the words "The Queen and family on board the Royal yacht" is on the mount in the centre, under the print, and the usual red or embossed seal bearing the name and address of Baxter, and surmounted by a crown, is absent; the reason for this is not apparent. Engraved in the bottom plate margin are the above title, and "Designed, Engraved, Printed & Published by G. Baxter, Patentee, 11, Northampton Square (Entered at Stationers' Hall), 1850," in one line. It was originally sold at 2s. By the above lettering it will be seen Baxter claims it as an original design. The plate was not included in the 1860 Southgate and Barrett Sale Catalogue, nor was the print in the republication lists of either Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Published 1850. SIZE, 6⅛ × 4⅛.

This print is signed as above stated.

ROYAL RESIDENCES

Baxter's Number 63

279. Balmoral Castle. — Pocket Books, No. 94 (*Scripture Pocket Book*, 1850). The Castle is seen in the background, and Queen Victoria, Prince Albert, three Royal children, and a dog are shown walking in the Park in the left foreground. Since this print was published many

alterations have been made in the Castle. Prince Albert purchased the reversion to the lease in 1848 and the freehold in 1853, and the Royal Family occupied it in 1855. It was here, in this latter year, that the Queen heard of the fall of Sebastopol, and it was also here that Prince Frederick William of Prussia won the heart of the then Princess Royal. Queen Victoria's *Journal* of September 29th, 1855, records the betrothal. From this union sprang Kaiser William II. and the Great War of 1914. Engraved in the bottom plate margin, in the centre, is the above title, and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. It is on the same plate as No. 316 (" Crucis Abbey "), one above the other, and was originally sold at 6d. The plate was not included in the 1860 Southgate and Barrett Sale Catalogue; the print may have been in Baxter's (it cannot be identified), but it was in no other republication list.

SIZE OF PAGE, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{7}{8} \times 2\frac{3}{8}$.
Published 1850.

This print is unsigned.

280. Her Majesty's Marine Residence, Isle of Wight. — Books, No. 12 (*Child's Companion*, 1847). An upright oblong print. On the suggestion of Sir R. Peel, the residence was acquired on lease by Queen Victoria, with option of purchase, about the year 1844, but considerable additions were afterwards made. It is in the neighbourhood of East Cowes, and stands in a fine park. Queen Victoria died there in 1901. It is now the Royal Naval College. At the time of purchase it adjoined Norris Castle, which was then the residence of the Queen's mother, the Duchess of Kent. The mansion is shown in the background, and in the foreground are Queen Victoria, Prince Albert, four of the Royal children, some servants and deer; and the sea is in the distance. (See print No. 242 as to the *Child's Companion*.) In this print, as in some varieties of " Gathering Apples " (No. 355) and " Hindoo Temple " (No. 97), all produced about the same time, we see the sky effect is obtained by means of ruled lines—a plan Baxter did not adopt very much, but it was largely used by other printers; and is mentioned in the letter from him to his brother William (set out in the appendix, page 536). The *Child's Companion* for 1847, in which it appeared, says of the method of production: " At first sight it will be seen that it is a picture not like those commonly found in books. It is a new invention, and it is printed not with ink but with oil colours, the same as used in painting. It is done from ten different engravings, on steel plates, each of which prints a separate colour, and altogether they form the picture as it now appears." So much for the knowledge and the accuracy of the person who wrote that—he confuses a plate with a block. Under the print, engraved in the

centre, in two lines, is the above title, and lower down, on the right, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square." It is on the same plate as No. 240 ("Bethlehem") and 282 ("Long Walk"). It is never on a Baxter mount. It was, with the others on the same plate, produced from ten blocks. Care should be taken to secure a good print, they vary. The *Child's Companion* was a cheap publication, and the prints for it did not permit of great care.

SIZE OF PAGE, $5\frac{3}{4} \times 3\frac{1}{2}$. SIZE OF PRINT, $3\frac{1}{2} \times 2\frac{3}{4}$ (about).

This print is unsigned.

Baxter's Number 15

281. Windsor Castle.—Often called "Returning from stag-hunting." Signed in the river, near the bottom centre of the print, "Printed in Oil Colours & Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. The Castle is shown in the distance, the river is in the centre, and on the left are huntsmen bringing home the dead stag. For plate and other information, see Nos. 206 (De la Rue's "Queen Victoria") and No. 211 ("H.R.H. the Prince of Wales"). There is no other lettering for this print than the signature, which, with the two others on the same plate, was printed from twelve blocks, and was originally sold at 6d. The plate was included in the 1860 Southgate and Barrett Catalogue of Sale, and the print may have been one of those published by Baxter in his republication issue (it cannot be identified); but it was not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Published 1850. SIZE OF PRINT, $3\frac{1}{2} \times 2\frac{1}{2}$.

This print is signed as above stated.

282. Windsor Castle from the Long Walk.—Books, No. 18 (*Child's Companion*, 1850). This is an oval print. The Long Walk is seen, and in the distance the Castle. "The prospect from the Long Walk, looking towards the Castle, is very fine" (*Child's Companion*, 1850). On the bottom plate margin, engraved in the centre, is the above title; and lower down, on the right, is "Baxter's Patent Oil Printing, XI, Northampton Square," in two lines. It is on the same plate as No. 240 ("Bethlehem") and 280 ("Marine Residence"). (See also No. 242 for further information.) It was never on a Baxter mount, and being the illustration for a cheap publication no great quality can be expected.

SIZE OF PAGE, $3\frac{1}{2} \times 5\frac{5}{8}$. SIZE OF PRINT, $3\frac{1}{2} \times 2\frac{5}{8}$.

Published 1850.

This print is unsigned.

Baxter's Number 69

283. View from Windsor Forest.—Pocket Books, No. 110a (*Le Souvenir*, 1852). In the extreme distance is the Castle, and between is a long view of the Forest; deer are in the immediate foreground. It is on the same plate as Nos. 295 ("Harrow"), 289 ("Richmond Bridge"), and 300 ("Richmond Hill"); and the plate was included in the 1860 Southgate and Barrett Sale Catalogue, and the print may have been in Baxter's republication list (it cannot be identified), but it was in no other. There is no lettering on the plate. The four prints on the plate were produced from eleven blocks. Originally sold at 6s. When in a pocket-book there is, in type, as follows: "Windsor Forest," or "Windsor Castle and Forest." In bottom centre on the left is "Baxter's Patent Oil Printing," and on the right is "11, Northampton Square." The above catalogue says: "Four views of well-known spots recognised by tourists from their extreme fidelity." For description in the pocket-book see Addenda.

Size of Page, $4\frac{5}{8} \times 3$. Size of Print, 4×3.
Published 1850.

This print is unsigned.

284. Claremont (see illustration, Plate 66).—Pocket Books, Nos. 102 and 107 (*Carnan's Ladies' Complete Pocket Book*, 1848, and *Le Souvenir*, 1848). The mansion is seen surrounded by trees, and there are deer in the foreground. In the bottom plate margin, engraved in the centre, is the above title, and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a Painting by S. Fisher," in two lines. He was also the artist for 287, 296 and 323. It is on the same plate as No. 347 ("Philæ") and 296 ("Duke of Buccleuch's residence"), and it is worthy of note that not one of the three was ever placed on a sealed Baxter mount; nor were the plates included in the 1860 Southgate and Barrett Sale Catalogue; nor are the prints included in Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond republication issue lists. If it is in Baxter's 1864 republication list it cannot be identified. The description of the subject in *Le Souvenir* for 1848 is:—

"Claremont.

"The mansion of Claremont, near Esher, in Surrey, was originally built by the Duke of Newcastle, who named it from his title of Earl of Clare. It was subsequently purchased by Lord Clive, who pulled it down and employed the celebrated "capability" Brown to erect the building which now exists. After having passed through the possession of Lord Tyrconnell and C. R. Ellis, Esq., it became the property of Prince Leopold, the husband of the late Princess Charlotte, and now King of Belgium. It is an elegant structure, built in imitation of one of Palladio's designs, with a noble portico supported by Corinthian

columns, with a flight of steps leading to the grand entrance of the house, which is a square building and occupies a considerable space of ground. The engraving represents the garden front. Standing on an elevation, its north and east fronts command extensive views over Clagget Woods and a fine opening towards Box Hill, and the scenery of Norbury Park and Fetcham. The south side looks towards St. George's Hill, but is very much closed up by wood. The park forms a circumference of five miles. In front of the house, at some distance to the left, is a sheet of water; beyond this the grounds abound with noble timber, which ranges in a circular direction all the way to the gamekeeper's lodge, from whence the woods take a sweep round the extremity of the grounds and close up the park towards the high road. The farm, surrounded with wood, is between the road from the lodge gate and the sheet of water in front of the mansion. The gardens are extensive, and contain every species of the choicest fruit. The shrubberies, etc., behind the house, have avenues cut through them in a variety of directions. Her Royal Highness the Princess Charlotte of Wales resided and died in this mansion."

As is well known, Queen Victoria lived in the house in the early part of 1848, then Louis Philippe went to reside there in the same year on his deposition in France, and was ultimately buried from there, so that at the time it was published in *Le Souvenir* the house would be of some interest. In later years it has been the home of the Duchess of Albany. It is similar in colouring to the "Duke of Buccleuch's residence" (No. 296), but in colouring both very unlike Baxter's other small landscape prints.

SIZE OF PAGE, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{3}{8}$.
Published 1848.

This print is unsigned.

VIEWS IN ENGLAND

CORNWALL

Baxter's Number 19

285. River Camel, Cornwall. — Pocket Books, No. 98 (*The Sovereign Pocket Book*, 1859). This is a romantic print of the well-known little river. The description of it in the *Sovereign Pocket Book* is: "The River Camel, of which our plate affords a pleasant view, rises near the north-east coast of the County of Cornwall, and after a short and circuitous course falls into the Bristol Channel. The town of Camelford, to which the river gives its name, is about seventeen miles from Launceston, and stands near the source of the stream. It formerly sent two members to Parliament." The view depicted is more peaceable than was presented centuries long gone by when the banks of this

river were the scene of bloody conflicts between Briton and Saxon. Then, we imagine, there would be no man asleep in his tent as shown in this print. In the centre is shown a man on horseback and also the man asleep; the river is on the left, and there is a dog barking at some cattle in the water. In the bottom plate margin, in the centre, engraved, is the above title; and on the left is, " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is " From a Painting by T. Dingle," in two lines. For plate, see No. 314 (" Welsh Drovers "). The plate is not included in the Southgate and Barrett Catalogue of Sale of 1860, nor is the print in any republication issue list. It was originally sold at 6d.

SIZE OF PAGE, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{3}{4} \times 2\frac{3}{8}$.

Published 1850.

This print is unsigned.

CUMBERLAND

Baxter's Number 40

286. Derwent Water, Cumberland.—Books, No. 36, and Pocket Books, No. 93 (*Loiterings Amongst the Lakes* and *Scripture Pocket Book*, 1849). There is shown a beautiful view of the lake, and its islands, on the right; and on the left foreground is a picnicing party, which appears to be a Royal one.

" Some lakes have goodly mountains ranged around,
And some in fair and lovely banks abound,
With wooded island, flowing streams and fall,
But lovely Derwent, lovely Derwent, has them all."

(*Loiterings Amongst the Lakes*, p. 128.)

In the bottom plate margin, engraved in the centre, is the above title; and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. The print was produced from eight blocks. The plate was included in the 1860 Southgate and Barrett Sale Catalogue, which describes it as " A pretty view of one of the most famous of English lake scenes "; but although the print may be included in Baxter's republication list, it cannot be identified; and it is certainly in the list of no other re-issue. Later, Kronheim printed it.

SIZE OF PAGE OF BOOK, $5\frac{1}{4} \times 4$.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$.

SIZE OF PRINT, $3\frac{7}{8} \times 2\frac{3}{8}$.

This print is unsigned.

DERBYSHIRE

287. Dove Dale (see illustration, Plate 53).—Pocket Books, No. 101 (*Carnan's Ladies' Complete Pocket Book*, 1847). A charming little print of this delightful spot, so reminiscent of Izaac Walton, Charles Cotton, and other literary and piscatorial celebrities. Dove Dale is some ten miles in length, and it is not very clear what particular part of it is here represented. The river Dove is shown running through the Dale in the centre and right; and on the left are trees, foliage, eight figures and a dog. The hills of the Peak are seen in the right distance. We can recall how Charles Cotton describes the river:

> "Oh my beloved nymph, fair Dove,
> Princess of rivers! How I love
> Upon thy flowery banks to lie,
> And view thy silver stream
> When gilded by a summer beam."

In the bottom plate margin, engraved in the centre, is the above title; on the right is "From a Painting by S. Fisher, Esq., (he was also the artist for 284, 296 and 323), in two lines; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For particulars of the plate see print No. 323 ("Luggellaw"). It will never be found on a sealed Baxter mount. The plate, with only three subjects on it, was included in the 1860 Southgate and Barrett Catalogue of Sale, but this was not one of them. The print may be in Baxter's republication list (it cannot be identified), but it was included in no other re-issue.

SIZE OF PAGE, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{4}$.

Published 1847.

This print is unsigned.

HAMPSHIRE

Baxter's Number 48

288. Netley Abbey.—Pocket Books, Nos. 100b and 110 (Suttaby's *Marshall's Ladies' Fashionable Repository*, 1851, and *Le Souvenir*, 1851). The following is the description in *Le Souvenir* of this print:—

"NETLEY ABBEY, HAMPSHIRE

"About three miles from Bevis Mount, and in a highly picturesque situation on the left bank of the Southampton Water, stood the ancient Abbey of Netley or Letly. Only its ruins, covered with ivy and embowered in wood, are now remaining. According to Tanner's *Notitia* it was founded in 1232. The name of the founder is not exactly known, but Henry III. is generally supposed to have raised the pile. The

Monks were of the Cistercian Order. The entrance of the Abbey or Fountain Court is a square, enclosed by lofty walls. On the right is the grand Hall leading to the Chapel, whose venerable sides still boast a flight of steps that range round the building. The grandeur and elegance of the internal is far superior to the external views. The Chapel, built in form of a cross, with several recesses communicating with the Abbey, and continued groups of trees, delightfully harmonize and vary the scene. Such edifices give rise to superstitious ideas. Dreams are said to have predicted the sudden death of one who meditated the destruction of the pile, and to have pointed out to another a hidden chest of treasure which was buried in the ruins."

The print has a dome top when on a mount. There is no lettering and no division of subject on the plate, which has also on it prints Nos. 306 (" Warwick Castle "), 313 (" River Tiefy "), and 324 (" Lake Como "). It was probably printed for use on the outside of needle or handkerchief boxes and scrap books, but, cut smaller, it was also used for pocket-books, the lettering in that case being in type; the above title, below the print in the centre, on the left, is " Baxter's Patent Oil Printing," in two lines, and on the right is " 11, Northampton Square," in two lines. This, and the three other prints on the same plate, were produced from eleven blocks, and originally sold at 6d. The plate was included in the 1860 Southgate and Barrett Sale Catalogue, and described as " Four beautifully executed views." The print may have been in the Baxter republication issue (it cannot be identified), but it was in no other. The celebrated Hospital there was built about the time of the Crimean War.

SIZE OF PAGE, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $4 \times 2\frac{3}{4}$.

Published 1850.

KENT

289. Near Folkstone, Mid-day (see illustration, Plate 68).—Pocket-Books, Nos. 89 and 96 (*Poole's London Annual Repository*, 1847, and *The Sovereign Pocket Book*, 1847). It will be noted Baxter mis-spells Folkestone as we should think to-day. The description in *Poole's London Annual Repository* of the print is :—

Lo! where magnificent
And glorious in meridian pomp, the sun
Diffuses o'er the distant rolling wave
Of ocean, and yon lengthened range of cliffs,
Dimly descried, the flood of all his blaze
Full on the nearer mountain tops his beams
Dash resplendent, and with flowing light
And hues effulgent, that together roll

Where with the sky the long drawn blazing line
Of ocean mixes! There the ardent glow
Of topaz and the ruddy rubys flush
Unite, convolved in floods; floating along
Big clouds of purple edged with brightest light,
Spread their broad vans above a thin light tinge
Of palest saffron melts by faint degrees
Into the blue cerulean."

The print may be in Baxter's republication issue (it cannot be identified), but it is in no other re-issue list. In the bottom plate margin, in the centre, is the above title, and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines, and on the right is " From a Painting by A. Clint, Esq.," in two lines. Alfred Clint was a popular Marine Painter in Baxter's day. He died in 1883. This plate was altered to make print 305 (" Brighton Chain Pier "), which see, and sometimes prints of that subject are found with the lettering of this subject. For plate see No. 309 (" Ilkley "). It is doubtful if this print is ever on a sealed Baxter mount, the reason possibly being that the plate was altered before the era of the sealed mount.

SIZE OF PAGE, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{8}$.

Published 1847.

This print is unsigned.

Baxter's Number 161

290. The Hop Garden (see illustration, Plate 67).—Signed in the bottom centre, " Published July 19th, 1856, by G. Baxter, Proprietor & Patentee, London," in four lines. A vividly but artistically coloured and pretty scene in a Kentish hop garden. It is doubtful if Baxter in any of his prints of this size ever produced anything more attractive; no wonder, for it is difficult to believe it is not painting. The plate was included in the 1860 Southgate and Barrett Sale Catalogue, which says it is " An interesting scene in the county of Kent, executed with every regard to correctness of detail." The print is in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. It was produced from twelve zinc blocks, and was originally sold at 1s. 6d. Under the print, in the plate margin, is the above title.

Published July 19th, 1856. SIZE OF PRINT, $6 \times 4\frac{1}{8}$.

This print is signed as above stated.

Le Blond printed it. The absence of Baxter's signature is sufficient to distinguish one production from the other. Le Blond's print is good, but possesses much less depth of colour and is often short, as a small strip has been cut off the bottom to suppress Le Blond's signature.

LONDON

291. London, from Greenwich Observatory.—Books, No. 13 (*Child's Companion*, 1845 and 1848). On the left we are shown the observatory, and on the right is the beautiful and well-known distant view of London and the river Thames. " We behold the top of Greenwich Hill with its Royal Observatory. It was built in the reign of Charles II. by Sir Christopher Wren " (*Child's Companion*, 1848). The print is oval upright oblong. For further information see No. 242 (" Jerusalem "). In the bottom plate margin, in the centre, is engraved the above title, and below that is " Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square," in two lines. Probably it is on the same plate as No. 242 (" Jerusalem ") and 297 (" Surrey Zoo "). It is never on a sealed Baxter mount.

SIZE OF PAGE, $3\frac{1}{2} \times 5\frac{1}{2}$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{3}{8}$.

Published 1848.

This print is unsigned.

Baxter's Number 101

292. Funeral of the late Duke of Wellington (see illustration, Plate 59).—This was probably the most elaborate funeral in our history. The body of the Iron Duke was removed from Chelsea Hospital to the Horse Guards. It was one hour and a half from the starting of the head of the procession before the Funeral Car was in motion, but it was much more of a show than the taste of these days would tolerate, and it was marred by the dreadful funeral car which Baxter shows in the print. This monstrosity was designed by a German, under the direction of Prince Albert, and it was only the then existence of Temple Bar which prevented it being higher than it was. There were 15,000 persons in the Cathedral itself and millions lined the route, the crowd being kept in order by the then new Police, " Peelers " or " Bobbies," as they were then, and sometimes now, called, in their high hats and swallow tail coats. The cortège is seen drawing up to St. Paul's Cathedral at 12.9 by the clock (November 18th, 1852). Baxter says it was " Sketched from No. 1 St. Paul's by the Patentee." Every detail is complete, and each figure in itself forms a perfect miniature. (Note, in the centre, the deceased Duke's charger, presumably " Copenhagen," with his master's top boots reversed, as well as the enormous ugly catafalque drawn up by Queen Anne's statue in front of St. Paul's.) The 1860 Southgate and Barrett Catalogue says : " This view of the great Cathedral was sketched during the funeral of the late Duke of Wellington. The sale of this picture is not confined to this country alone, but is a subject of great interest to foreign travellers as an excellent view of one of the sights of London." There is no lettering on the plate. The print was produced from a

plate and eight blocks, and was originally sold at 1s. 6d. The print was included in the Baxter republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

" Where shall we lay the man whom we deplore;
Here in streaming London's central roar.
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones for evermore."

Published 1852. SIZE OF PRINT, $6\frac{1}{8} \times 4\frac{3}{8}$.

This print is unsigned.

293. Views of the Metropolis.—This is inserted, as it was once thought to be a Baxter print, and was included (in deference to the opinions of others at that time) in the author's volume of 1905; and it is advisable not to depart now from the original numbers given by us to the prints then. It is a print by Bradshaw and Blacklock, and particulars of it will be found on page 125 of our Le Blond Book, 1920.

Baxter's Number 65

294. The Royal Exchange (see illustration, Plate 60).—It is on the same plate as Nos. 160 (" Grand Entrance to the Great Exhibition ") and 164 (" Small ' Exterior of the Great Exhibition ' "). At the time of the erection of the Royal Exchange it was stated to have by far the largest portico in London, and to be only second to that of the Pantheon at Rome, and the Madeleine at Paris. It consists, in front, of eight Corinthian columns, the extreme breadth being 90 feet and the height to the apex of the pediment 76 feet. As to the Grasshopper, which is the crest of Sir Thomas Gresham (the founder of the original Exchange), on the vane, the one shown by Baxter in the print was the third, for twice previously had it been burnt with the building. The tower on which it is placed is 160 feet high. Besides the Exchange there is shown the Wellington statue and the traffic as then it appeared, but unknown now. We also have a side view of the Bank of England. The Royal Exchange was opened on October 28th, 1844, by Queen Victoria, Prince Albert having laid the foundation stone in 1842. This and the other two prints on the same plate were produced from ten blocks. Originally sold at 6d. The plate was included in the 1860 Southgate and Barrett Catalogue of Sale, and the print may be one of those in Baxter's reproduction list which cannot be identified, but it is in no other reproduction list. The plate has no lettering.

Published 1851. SIZE OF PRINT, 4 × 3.

This print is unsigned.

MIDDLESEX

Baxter's Number 68

295. View from Harrow-on-the-Hill. Pocket Books, Nos. 110a and 117 (Suttaby's *Marshall's Ladies' Elegant Pocket Souvenir*, 1852, and *Le Souvenir*, 1852). The following is the description of the print in the above pocket books :—

"This picturesque town is situated on the summit of a hill, ten miles from the Metropolis. The hill on which it stands rises out of a rich vale and affords one of the most beautiful and variegated prospects imaginable. The view to the east is terminated by the Metropolis, that to the south by the Surrey Hills; the north prospect affords an extensive view of Harrow Weald, with the village of Stanmore and Bentley Priory, the beautiful seat of the Marquis of Abercorn; that to the south-west declines precipitately, but takes in Windsor Castle, with a considerable part of Berks and Bucks. On the top of the Hill stands the church, having a very lofty spire. This place is best known for its celebrated free school, founded in the reign of Queen Elizabeth by John Lyon, a wealthy yeoman resident here."

Queen Victoria visited the school in 1848. The church, half hidden by trees and situated on the highest hill in Middlesex, is seen, and in the foreground are a stream and two figures walking. The plate has no lettering, but the print, when in the pocket-book, has, in type, below the print, "Harrow-on-the-Hill"; in the centre, on the left, is "Baxter's Patent Oil Printing," in two lines; and on the right is "11, Northampton Square," in two lines. It is on the same plate as Nos. 283 ("Windsor Forest)", 298 ("Richmond Bridge"), and 300 ("View from Richmond Hill"). This print and the three others on the same plate were produced from eleven blocks, and originally sold at 6d. The plate was one of those in the 1860 Southgate and Barrett Sale Catalogue, and the print may be one of those in Baxter's reproduction list of prints, but it is in no other such list. The above catalogue says of the plate: "Four views of well-known spots recognised by tourists for their extreme fidelity."

SIZE OF PAGE WHEN IN POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{7}{8} \times 2\frac{3}{4}$ (about). *Published* 1851.

This print is unsigned.

SURREY

296. Duke of Buccleuch's residence, Richmond (see illustration, Plate 66).—Pocket Books, No. 120 (Suttaby's *Marshall's Ladies Daily Remembrancer*, 1848). This well-known mansion is shown, and there are boats and swans on the river in front. In style and colouring it is very similar to No. 284 ("Claremont"), but very dissimilar in colouring to any of Baxter's other small landscapes. It is on the same plate as Nos. 284 and 347 ("Philæ"), and it is worthy of note that not one of the three was ever placed on a sealed Baxter mount, or was the

plate in the 1860 Catalogue of Sale. (See description in Addenda.) In the bottom plate margin, engraved, is, on the left, in two lines, "Baxter's Patent Oil Printing, 11, Northampton Square"; in the centre, in one line, is the above title; and on the right is "From a Painting by S. Fisher," in two lines. He was also the artist for 284, 287 and 323. The print is not in any of the reproduction lists.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{4}$.

Published 1848.

This print is unsigned.

297. Surrey Zoological Gardens, Exhibiting a view of Edinburgh.—Books, No. 11 (*Child's Companion*, 1846). This is an upright oblong print, and in the foreground are animals and birds. "The background represents the old castle and part of the town of Edinburgh, which was exhibited in such a manner that it seemed to the spectator as though he were really looking on that ancient city" (*Child's Companion*, 1846). These gardens, which then in a sense rivalled those in Regent's Park, had a checkered career from 1831 to 1878, when the all-conquering builder came along. London had more open-air amusements in the 'fifties of the nineteenth century than in the 'sixties. In the former there were also Beulah Spa, the White Conduit Gardens, and others. The opening of the Crystal Palace did much to ruin many of them, but how many people in London going south to-day realize that from the Walworth Road and the Kennington Park Road their fathers and grandfathers were wont to enter this Zoo and see fireworks and panoramas and balloon ascents, and hear Jullien's Band and Sims Reeves in Oratorio. Zoologically, this print is of interest as a giraffe is shown. It was only in the year 1835 that the first of these animals came to our shores. In that year four of them were sent from Kordofan to the Zoological Gardens. One died on the way, but the three survivors created great interest, and from them have descended most of the giraffes in the zoological gardens of Europe. The print was probably on the same plate as No. 291 ("Greenwich") and 242 ("Jerusalem"). Under the print is the above title in two lines, and below that, on the right, is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. (For further information see No. 242.) This print was never on a sealed Baxter mount.

SIZE OF PAGE, $5\frac{5}{8} \times 3\frac{1}{4}$. SIZE OF PRINT, $3\frac{1}{2} \times 2\frac{1}{4}$ (about).

Published 1846. *This print is unsigned.*

Baxter's Number 70

298. Richmond Bridge.—Pocket Books, No. 110a (Suttaby's *Le Souvenir*, 1852). It is an interesting little print. The Thames is shown running from left to right, and in the distance is the bridge; pedestrians are on the towpath awaiting the ferry. The old City of London State barge, *Maria Wood*, which was located here for many years, is shown on the

other side of the river. Richmond, the name of which Henry VII. changed from Sheen because he was Earl of Richmond in Yorkshire, was a more fashionable resort in Baxter's day than in our own. Richmond Bridge has done good service for nearly a century and a half, for it was in 1777 that it was completed and thrown open to traffic. Previous to that the passage across was by ferry, which not only brought a handsome profit to the proprietor but gave a new profession to dwellers near it, for the ascent from the river was so steep that at least one poor woman gained a living by keeping a few chairs for the convenience of the traveller who wanted to regain breath. The money for the bridge was raised on Tontine shares of £100, and it was not until 1859 that, with the death of the last shareholder, the bridge became toll free. Thus the print may preserve for us a view of this old bridge which may soon for ever lose its original shape or be swept away entirely. The plate has no lettering. It was included in the 1860 Sale Catalogue of Southgate and Barrett, which says of it: "Four views of well-known spots recognised by tourists from their extreme fidelity." When the print is used in the pocket-book the lettering is in type, and under the print, in the centre, is "Richmond Bridge"; on the left, in two lines, is "Baxter's Patent Oil Printing"; and on the right, in two lines, is 11, Northampton Square." The print may be one of those in Baxter's reproduction list, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. It was with the three others on the plate produced from eleven blocks, and originally sold at 6d. (For description see Addenda.)

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{3}{4} \times 2\frac{1}{4}$.

Published 1851.

This print is unsigned.

299. View from Richmond Hill. Morning.—Books, Nos. 22 and 25 (Mary Elliott's *Juvenile Tales*, and Ellis' *Richmond and Other Poems*). The well-known view is shown. The donkeys and figures in the foreground stand, possibly, on the spot where the celebrated terrace now is. The design is somewhat similar to No. 300; that print, however, being in the noonday, but this one is, as stated, in the morning. The colouring more resembles Nos. 284 ("Claremont") and 296 ("Duke of Buccleuch's residence"). In the bottom plate margin, engraved in the centre, is the above title; and on the right, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square." In the body of the print, on the right bottom, is "N. Warren," which is the artist's name The print is never on a sealed Baxter mount.

SIZE OF PAGE, $7\frac{1}{2} \times 5$. SIZE OF PRINT, $5 \times 3\frac{1}{8}$.

Published 1845.

This print is unsigned.

299a. View from Richmond Hill. Morning.—Exactly the same as No. 299, except that the artist's name is not given.

This print is unsigned.

Baxter's Number 67

300. View from Richmond Hill.—Pocket Books, No. 110a (Suttaby's *Le Souvenir*, 1852). This well-known and beautiful view is shown. In prints No. 299 and 299a it is morning; it is here noon. On the winding Thames, in the distance, are some boats; figures are in the foreground. The plate, on which are also prints Nos. 283 ("Windsor Forest"), 295 ("Harrow"), and 298 ("Richmond Bridge"), was included in the 1860 Southgate and Barrett Catalogue of Sale, which says: "Four views of well-known spots recognised by tourists from their extreme fidelity." There is no lettering on it, and when the print is used in the pocket-book it has, in type, below the print, in the centre, "View from Richmond Hill"; and on the left, in two lines, is "Baxter's Patent Oil Printing"; and on the right, in two lines, is "11, Northampton Square." It was with the other three on the same plate produced from eleven blocks, and was originally sold at 6d. It may be included in Baxter's reproduction list, but cannot be identified; but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. (For a description see Addenda.)

Size of Page of Pocket-Book, $4\frac{5}{8} \times 3$. Size of Print, 4 × 3 (about).

Published 1850.

This print is unsigned.

Sussex

Baxter's Number 9

301. Dripping Well, Hastings (see illustration, Plate 42).—Signed on the ground, on the left, "Baxter's Patent Oil Printing," in two lines. Three figures are shown at this well-known well; there is a lady on the right, in contemplative mood, with a dog (this, cut out, was used as a needle-box print); on the left are four figures; and in the centre is a lady (possibly a fortune-teller), in a red cloak, with a baby. The stream (with boulders in it) runs down the centre of the print. In all probability Baxter did not consider the drawing of this print was accurate, nor is it as the well is to-day, hence print No. 302. It is on the same plate as Nos. 303 ("Lovers' Seat") and 320 ("Ben Nevis"); and originally also were on it the Regal set of needles (No. 133), which were detached and were included in the 1860 Southgate and Barrett Sale Catalogue; but the plate of these three subjects was not included in such catalogue. The print may be in Baxter's republication list, but it is not in those of Vincent Brooks, Vincent Brooks', Day & Son, or Le Blond. In the bottom plate margin is engraved, in the centre, the above title, in one line, and under that, in one line, is "Designed, Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square"; and on the right is "(Entered at Stationers' Hall)";

and above that is " Jany. 15th, 1850." For further information as to plate see Nos. 133 and also 320. Originally sold at 6d. It will thus be seen from his lettering that Baxter claims it as an original design. See also print No. 303.

Published January 15th, 1850. SIZE OF PRINT, 4 × 2¾ (about).

This print is signed as above stated.

Baxter's Number 9

302. Dripping Well, Hastings (another variety) (see illustration, Plate 42).—This print is similar to No. 301, except that this is without signature, the three figures at the well, the four on the left, and the boulders in the water are missing; the well is different, and there is additional foliage. The plate shows obvious signs of extensive alteration, and, although it may be more accurate, it is not so tasteful as No. 301. For further information see No. 133 (Regal needle set) and also No. 320 " Ben Nevis ").

Published about 1850. SIZE OF PRINT, 4 × 2¾ (about).

This print is unsigned.

Baxter's Number 8

303. Lovers' Seat, Hastings (see illustration, Plate 42).—Signed on the left, in the ground, " Baxter's Patent Oil Printing," in two lines. Hastings, in Baxter's day, when there were fewer seaside resorts, was a more fashionable place than in ours, and, in addition, it was near his birthplace—Lewes. The town had then, as now, two attractions, " The Lovers' Seat " on the cliff and " The Dripping Well " in Fairlight Glen, both of which are depicted. In the left distance are shown the sea and ships, the setting sun, and the shore with figures on it. In the foreground is a picnicing party, and behind them is the " Lovers' Seat," where a young couple are having their fortunes told by the well-known fortune-teller, who is, or was, generally there or thereabouts. It is on the same plate as Nos. 301 and 320 (" Ben Nevis "), which see for further particulars. In the bottom plate margin, in the centre, is engraved the above title, and otherwise there is exactly the same lettering as on Nos. 301 and 320. (See Nos. 133 (Regal needle set) and 320 for other details.) Originally sold at 6d. It will be seen from the lettering Baxter claims it as an original design, but he seems to have thought it incorrect, so for that or some other reason he produced print No. 304. Horsfield, in his *History of Sussex*, Books No. 33, associates a romantic story with the Lovers' Seat; pretty, but not accurate.

Published 1850. SIZE OF PRINT, 4 × 2¾ (about).

This print is signed as above stated.

Baxter's Number 8

304. Lovers' Seat, Hastings (another variety) (see illustration, Plate 42).—It is the same as No. 303, except that it has no signature, and there is no setting sun. The ships and " Lovers' Seat " are slightly varied; there are no shore or distant figures; the two central standing persons shown in the left foreground of the other print (No. 303) are absent, and more vegetation is added. Why Baxter so completely varied the plate is not clear. To-day the seat is slightly different than as Baxter depicted it. (See Nos. 133 (Regal needle set) and 320 (" Ben Nevis ") for plate and other details.)

Published about 1850. SIZE OF PRINT, 4 × 2¾ (about).

This print is unsigned.

Baxter's Number 99

305. Brighton Chain Pier (see illustration, Plate 68).—The same print, practically, and from the same plate as No. 289, but with the addition of the pier and some detail. There are no plate marks applicable to this print, the engraved lettering to both this and No. 289 (" Folkstone ") being the same. Though it is possible all or most of the lettering was, at a later date, taken from the plate, yet prints of this subject are sometimes found with " Near Folkstone—Mid-day " on them as the title under the subject. For plate particulars see No. 309 (" Ilkley "). It was probably used for a pocket-book, but this is not certain. The old Chain Pier, destroyed by a storm, will be remembered by many now living. Baxter, as we know, spent part of his early life at Brighton, which rose into fame when sea bathing first became popular; and one of his first drawings for published pictures, and also a woodcut by him (see page 46), was of this structure. Originally sold at 6d. It may be in Baxter's reproduction issue and cannot be identified, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Published 1850. SIZE OF PRINT, 3⅝ × 2⅛.

This print is unsigned.

WARWICKSHIRE

Baxter's Number 45

306. Warwick Castle.—Pocket Books, No. 110 (Suttaby's *Le Souvenir*, 1851). The river Avon is seen running down the centre of the print, on which are a boat and some swans; the Castle is in the background; trees are on the right and left. The view is probably taken from the bridge. The following is the description in *Le Souvenir* of this print:

" WARWICK CASTLE, WARWICKSHIRE.

" Warwick Castle, the splendid seat of the Earl of Brooke and Warwick, is situated on a rock, 40 feet above the level of the Avon, and is one of the most complete and magnificent examples of the Baronial

architecture of the middle ages. The principal entrance is by an embattled gateway, from which point a road has been constructed out of the solid rock; and on its sides are planted a profusion of ivy and shrubs of various kinds. This approach is so contrived as to conceal the castle from view, till it reaches a point where, at a sudden turn, the lofty towers burst upon the eye in all their magnificence. To the left appears what is called Cæsar's Tower, 147 feet in height. It is considered as the most ancient part of the building, and is supposed to have been erected soon after the Norman Conquest. On the right is Guy's Tower, 128 feet high; but as it stands on an elevated part of the rock it commands the preceding. Its walls are ten feet thick, and it was built in 1394 by Thomas Beauchamp, Earl of Warwick. These towers are connected by a massive embattled wall, in the centre of which is a spacious arched gateway leading into the inner court. In advance of this front is a moat, now dry and planted with trees and shrubs. Over the entrance is a watch tower."

There is no lettering or division of subject on the plate, which was included in the 1860 Southgate and Barrett Catalogue, and has also on it Nos. 288 (" Netley Abbey "), 313 (" River Tiefy "), and 324 (" Lake Como "). Usually, when on a Baxter mount, it is dome top, but when in the pocket-book it is cut smaller and is square top, and has under the print lettering, in type, in the centre, " Warwick Castle "; and on the left, in two lines, " Baxter's Patent Oil Printing "; and on the right, in two lines, " 11, Northampton Square." This print and the three others on the same plate were produced from eleven blocks. It was originally sold at 6d.; and although it may be in Baxter's republication list, it cannot be identified; it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Size of Page in Pocket-Book, $4\frac{5}{8} \times 3$. Size of Print, $4 \times 2\frac{3}{8}$ (about).
Published 1850.

This print is unsigned.

Westmoreland
Baxter's Number 20

307. Brougham Castle.—Pocket Books, Nos. 104 and 109 (*Carnan's Ladies' Complete Pocket Book*, 1858, and *Le Souvenir*, 1850). In Baxter's portfolio of small prints which he issued, this place is stated to be in Northumberland. The castle is seen high up on the left; the river Lowther runs down the centre of the print, and a man driving cattle is in the foreground. Seeing Baxter's connection with Lord Brougham, this print would be of interest to both of them. In the bottom plate margin, in the centre, is the above title; on the right is " From a Painting by J. Varley," in two lines; and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For description of plate, which was not in the 1860 Southgate and

Barrett Catalogue, see No. 314 ("Welsh Drovers"). The print was originally sold at 6d. If it is in Baxter's republication issue list it cannot be identified, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. John Varley was a well-known landscape water colourist (born 1778), who began and ended his career "with tattered clothes and shoes tied with string," yet nothing damped his ardour for work He exhibited in the Royal Academy in 1798, and was one of the original members of the old Water Colour Society. David Cox, Linnell, and Mulready were his pupils.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{3}{8}$.

Published about 1850.

This print is unsigned.

YORKSHIRE

Baxter's Number 100

308. Bolton Abbey (see illustration, Plate 62).—Pocket Books, Nos. 106 and 111 (Suttaby's *Le Souvenir*, 1847, and *Poole's Select Pocket Remembrancer*, 1847). This venerable and well-known abbey is seen in the distance; the river Wharfe runs from right to left; two recumbent figures on its bank being seen on the right. In the bottom plate margin, in the centre, is the above title; on the right is "From a Painting by C. F. Buckley, Esq.," in two lines; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. The print, with the other two on the same plate, was produced from eight blocks. For details of the plate see No. 309 ("Ilkley"). The print was originally sold at 6d. The 1860 Southgate and Barrett Sale Catalogue says: "Three views from original drawings." The print may be in Baxter's republication issue list and cannot be identified, but it is not in any other republication issue list. Buckley was also the artist for 309.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{8}$.

Published about 1847.

This print is unsigned.

309. View near Ilkley (see illustration, Plate 60).—Pocket Books, No. 105 and 119 (*Marshall's Cabinet of Fashion*, 1847, and Suttaby's *Marshall's Ladies' Daily Remembrancer*, 1847). The river runs down the centre of the print, and cattle are seen standing in the water. The following is the description of this print in one of the pocket-books in which it appeared:

"The secluded and picturesque spot which the artist has delineated with so much effect is situated near Ilkley, in the West Riding of Yorkshire, about 250 miles from the Metropolis. Ilkley is an ancient parish and township in the upper division of the Wapentake of Skyrack, and has a population of from 900 to 1,000 souls. A fine, limpid and cool stream issues from an adjacent hill and forms a delightful path, which

in the summer season is resorted to by numerous visitors. . . The Wharfe, which has, especially in the upper part of its course, the reputation of being one of the most beautiful streams in England, rises in the western moorland, about three miles north of Pennegant Mountain, and joins the Ouse at New Appleton, near Cawood."

In the bottom plate margin, in the centre, is the above title; on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is " From a Painting by C. F. Buckley, Esq.," in two lines. No. 308 (" Bolton Abbey ") is by the same artist. Originally it was on the same plate as Nos. 152 (" Small ' Tarantella ' "), 156 (" Small ' Indian Settlement ' "), 289 (" Folkstone "), 308 (" Bolton Abbey "), and 325 (" Lake Garda "), but some were detached; and at the Southgate and Barrett sale in 1860 there was a plate entered of only three, namely, 289 (then " Brighton Chain Pier "), 308 and 325, and the other three were not in the sale. This print, with the other two on the plate, was produced from eight blocks, and was originally sold at 6d. It will never be found on a sealed Baxter mount. Although it cannot be identified, the print may have been in the Baxter republication list, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{8}$.
Published 1847.

This print is unsigned.

VIEWS IN WALES, INCLUDING THE WYE

Baxter's Number 18

310. Bala Lake, N. Wales.—Pocket Books, No. 109 (*Le Souvenir*, 1850). The whole lake, which is four miles long, half a mile broad, and of great depth, and from which the Dee issues, is depicted. The banks are flat and naked, but the distant mountains of the " land of our fathers " are grand. On a prominence in the foreground are a sailor nursing a child and other figures; and on the right are cattle in the water. The plate was not included in the 1860 Southgate and Barrett sale, nor was the print in any republication issue list, except, perhaps, that of Baxter, in which it cannot be identified. In the bottom plate margin, engraved in the centre, is the above title; on the right is " From a Painting by W. S. Lacey," who was also the artist of No. 315 (" Tintern Abbey ") and No. 338 (" Stolzenfels "), in two lines; and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For plate and details see No. 314 (" Welsh Drovers "). Originally sold at 6d.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{3}{4} \times 2\frac{3}{8}$.
Published about 1850.

This print is unsigned.

Baxter's Number 43

311. Llangollen. — Pocket Books, Nos. 103a and 118 (Suttaby's *Carnan's Ladies' Complete Pocket Book*, 1851, and Suttaby's *Marshall's Ladies' Elegant Pocket Souvenir*, 1854). The River Dee, which as we saw in the last print rose in Bala Lake, is now seen rolling its turbulent waters over its wide and rocky bed on its way to the Irish Sea. Two men are seen fishing on the left; in the distance is the renowned bridge—ancient and graceful; on the right is a man on horseback; and in the distance are the town and the well-known conical hill and "Crow Castle," once a fortress. The merit of the print is enhanced by using a lens. For particulars of the plate see No. 322 ("St. Ruth's Priory"). It is usually dome shape when on a Baxter mount, and is the companion print to 312 ("Cader Idris"). The plate has no division of subject and no lettering. This and the three others on the same plate was included in the 1860 Southgate and Barrett Catalogue, and were produced from eleven blocks. It was originally sold at 6d. The following is the description of the print in *Carnan's Ladies' Complete Pocket Book* for 1851:—

"The Dee at Llangollen.

"The neat market town of Llangollen, in Denbighshire, North Wales, is situate about six miles from Ruabon and 192 from London in a vale which bears the same name. It has been celebrated in prose and verse for its picturesque beauty. Here the River Dee, foaming over rocks in a wide and deep channel, is crossed by a beautiful bridge of five large pointed arches, the largest being about 28 feet in diameter; but the river, running through one only, has formed a deep black chasm, 24 feet deep. It is erected on the ledge of a rock, where it seems impossible to fix a good foundation. It is therefore deemed one of the wonders of Wales. Its erection is ascribed to John Trevor, Bishop of St. Asaph. It was repaired in 1656. At almost every ten yards the Dee rolls over cataracts, but the scenery is beautifully diversified with meads, woodlands and hills, interspersed with dwellings. The two celebrated friends, Lady E. Butler and Miss Ponsonby, lived here for several years in an elegant cottage at the west extremity of the town."

Two miles from Llangollen is the Valle Crucis Abbey of print No. 316. This print may be in Baxter's 1864 republication list, if so it cannot be identified, but it is not in the republication lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. When used for the pocket-book it has lettering, in type, as follows: In the centre, below the print, is "Llangollen," in one line; on the left, in two lines, is "Baxter's Patent Oil Printing"; and on the right, in two lines, is "11, Northampton Square."

Size of Page of Pocket Book, $4\frac{5}{8} \times 3$. Size of Print, $4 \times 2\frac{3}{4}$ (about).

Published about 1850.

This print is unsigned.

Baxter's Number 44

312. Cader Idris. — Pocket Books (Suttaby's *Marshall's Ladies' Elegant Pocket Souvenir*, 1851). The view of this mountain, which is snow-capped and of volcanic origin and seen in the distance, is probably taken from the Dolgelly road. On the right is a rustic bridge, with two figures crossing it. For particulars of the plate see No. 322 (" St. Ruth's Priory "). The print, when on a Baxter mount, is usually dome shape, and is a companion print to No. 311. The plate, for which see print No. 322 (" St. Ruth's Priory "), has no division of subject and no lettering. This and the three others on the same plate was included in the 1860 Southgate and Barrett Catalogue of Sale, and were produced from eleven blocks. It was originally sold at 6d. The following is the description of the print in the pocket-book in which it was published :—

" Cader Idris, Merionethshire, North Wales.

" The mountain of Cader Idris, which is situated between Dolgelly and Dinas Mawddwy and rises to an altitude of 2,830 feet above the first of those towns, is the commencement of a chain of primitive mountains which stretch in a N.-E. direction towards the Arans and Arenigs. In loftiness and cragginess it far surpasses the slates and secondary mountains which surround it. The summit is covered with huge rugged fragments of discoloured rocks, which are cemented by a semi-vitrified matter of a volcanic appearance. It derives its name from a tradition of its having been a fortress belonging to Idris, who is believed to have been a Prince of those parts in ancient times. It is said that he was a great philosopher and astronomer, and that the summit of Cader Idris was his favourite seat and observatory. At a short distance from the mountain, near the river Careg-y-Nan, are the remains of the Palace of Llys Bradwen, chief of one of the fifteen tribes of North Wales during the reign of Gruffyddab Cynan."

When in a pocket-book the lettering is in type; in the centre, below the print, is " Cader Idris, North Wales," in one line; on the left, in two lines, is " Baxter's Patent Oil Printing "; and on the right, in two lines, is " 11, Northampton Square." The print may be included in Baxter's 1864 republication issue list, but cannot be identified; but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Size of Page of Pocket Book, $4\frac{5}{8} \times 3$. Size of Print, $4 \times 2\frac{3}{4}$ (about).

Published about 1850.

This print is unsigned.

Baxter's Number 47

313. River Teify, Cardiganshire.—Pocket Books, Nos. 110 and 121 (*Le Souvenir*, 1851, and Suttaby's *Marshall's Ladies' Daily Remembrancer*, 1851). The following is the description of the print in the *Ladies' Daily Remembrancer*:—

"The River Teifi, in South Wales.

"The River Teifi, or Teivi, has its rise in a small lake of the same name in the County of Cardigan, near the Abbey of Strata Florida, a few miles to the southward of the Severn and Wye rivers. It forms, for several miles, the boundary of Cardiganshire, and falls into the sea at Cardigan, which bears from it the name of Aber Teifi. Shortly before its influx into the sea it passes by the small town of Kilgerran, which is remarkable for the fishery carried on there by means of coracles. The coracle is a kind of wicker basket usually about five feet long and four broad, and covered by a thick skin or coarse pitched canvas. One man manages it with great adroitness, using his right hand to the paddle and his left in conducting the net, at the same time holding the line with his teeth."

Drayton, in his *Poly-Olbion*, more than once alludes to this river. "'Sith,' says he, 'I must stem thy stream, clear Tevy, yet before
The muse vouchsafe to sieze the Cardiganian shore;
She of thy source will sieze in all the Cambrian coast,
Which of thy castors once, but now canst only boast
The salmons of all floods most plentiful in thee.'"

The print depicts part of the river Teivi, Tievi, Teifi, or Tiefy; the mountains are seen in the distance, and a man is driving four cows into the water on the left. There is no lettering and no division of subject on the plate, which has also on it Nos. 306 ("Warwick Castle"), 288 ("Netley Abbey"), and 324 ("Lake Como"), and which plate was included in the 1860 Southgate and Barrett Sale Catalogue, which says of it: "Four beautifully executed views, largely used for manufacturing and other various purposes of illustration." When on a sealed Baxter mount the print is usually dome shape, but when in the pocket-book it is cut smaller, is square top, and has then lettering in type as follows: In the centre is "River Teify, Cardiganshire," in one line; on the left is "Baxter's Patent Oil Printing," in two lines; and on the right is "11, Northampton Square," in two lines. This print and the three others on the same plate were produced from eleven blocks. It may or may not be in Baxter's republication issue list, it cannot be identified; but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. It was originally sold at 6d.

Size of Page of Pocket-Book, $4\frac{5}{8} \times 3$. Size of Print, $4 \times 2\frac{3}{4}$ (about).
Published about 1850.

This print is unsigned.

Baxter's Number 16

314. Welsh Drovers.—Pocket Books, Nos. 98a and 100a (*The Sovereign Pocket Book*, 1860, and *Marshall's Ladies' Fashionable Repository*, 1850). Of all Baxter's small prints, possibly none is more delightful than this one. The Wye is seen running down the centre of the print, and cattle and drovers are crossing. The following is the description in *Marshall's Ladies' Fashionable Repository* for 1850:—

"The Wye, which is justly celebrated for its picturesque beauties, rises near the summit of Plinlimmon, divides the counties of Radnor and Hereford, passes through the centre of Herefordshire, and, after becoming a second boundary between the counties of Gloucester and Monmouth, joins the Severn a little below Chepstow. The banks, says Mr. Coxe, for the most part rise abruptly from the water, and are clothed with forests broken into cliffs. In some places they approach so near that the river occupies the whole immediate space, and nothing is seen but wood, rocks, and water; in others they alternately recede, and the eye catches an occasional glimpse of hamlets, ruins, and detached buildings, partly seated on the margin of the stream and partly on the rising grounds. The general character of the scene, however, is wilderness and solitude, and, if we except the populous district of Monmouth, no river, perhaps, flows for so long a course through a well cultivated country, the banks of which exhibit so few habitations. The grandest scenes on the Wye are (1) Goodrich Castle, (2) Coldwell Rocks, (3) New Weir, (4) Distant view of Tintern Abbey, (5) Wyndcliff. A. Search, Esq., is requested to accept our thanks for the obliging loan of the original picture."

Engraved in the bottom margin of the plate, in the centre, is the above title, and on the left, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square"; and on the right, in two lines, is "From a Painting by J. Tennant," also the artist of No. 317 ("Rock-quarry on Wye"). It is on the same plate as No. 270 ("Shall I Succeed?"), 285 ("River Camel"), 307 ("Brougham Castle"), 310 ("Bala Lake"), 315 ("Tintern Abbey"), 318 ("Water Mill on the Wye"), and 338 ("Stolzenfels"). It was not included in the 1860 Southgate and Barrett Catalogue of Sale, but may be included in Baxter's 1864 republication list; but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The print was originally sold at 6d.

Size of Page of Pocket Book, $4\frac{5}{8} \times 3$. Size of Print, $3\frac{3}{4} \times 2\frac{3}{8}$.

Published about 1850.

This print is unsigned.

Baxter's Number 17

315. Tintern Abbey.—Pocket Books, Nos. 109 and 120a (*Le Souvenir*, 1850, and Suttaby's *Marshall's Ladies' Daily Remembrancer*, 1850). This roofless but most majestic abbey, perhaps the most picturesque object

on the Wye, is shown in the distance; and by the aid of a lens some of its beautiful Gothic proportions can be better seen, as well as its ruined walls and the decaying tracery of its windows. In the foreground is a man patting a dog, and another on the left is fishing; there are sheep in the fields. In the bottom plate margin is engraved, in the centre, the above title; on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a Painting by W. S. Lacey" (also the artist of No. 310 ("Bala Lake") and No. 338 ("Stolzenfels"), in two lines. (For particulars of the plate see No. 314.) Originally sold at 6d. The following is a description of the print in Suttaby's *Marshall's Ladies' Daily Remembrancer* for 1850:—

"Tintern Abbey.

"Tintern Abbey, five miles north of Chepstow, in Monmouthshire, was founded in 1131 by Walter de Clare. The walls are almost entire, the roof only is fallen in, but most of the columns which divided the aisles are still standing; of those which had dropped the bases remain, everyone exactly in its place, and in the middle of the nave four lofty arches, which once supported the steeple, rise high in the air, each reduced now to a narrow rim of stone, but completely preserving its form. The shapes of the windows are little altered, but some of them are quite obscured, others partially shaded by tufts of ivy; and those which are most clear are edged with its slender tendrils and lighter foliage; wreathing about the sides and divisions, it winds round the pillars, it clings to the walls, and in one of the aisles clusters at the top in bunches so thick and large as to darken the space below. The other aisles and the great nave are exposed to the sky. The floor is entirely overspread with turf, monkish tombstones, and the monuments of heroes and benefactors, long since forgotten, appear above the greensward, the bases of the fallen pillars rise out of it, and maimed effigies and sculptures worn with age and weather, Gothic capitals, carved cornices and various fragments are scattered about or lie in heaps piled up together. Other shattered pieces, though disjointed and mouldering, still occupy their original places; and a staircase, much impaired, which led to a tower, now no more, is suspended at a great height uncovered and inaccessible."

The print may be in Baxter's 1864 republication list, but it cannot be identified; it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Size of Page of Pocket Book, $4\frac{5}{8} \times 3$. Size of Print, $3\frac{3}{4} \times 2\frac{3}{8}$.

Published about 1850.

This print is unsigned.

Baxter's Number 64

316. Crucis Abbey.—Pocket Books, No. 95 (*Scripture Pocket Book*, 1851). This ruin is the same as " Valle Crucis " Abbey, as to which see also No. 311 (" Llangollen "). The following is the description of this print in the above pocket-book :—

" This abbey is about two miles from Llangollen. It stands in the centre of a small verdant meadow at the foot of a high hill called Bron Vawr. The situation is one of the most beautiful and secluded in the kingdom, and the remains of the abbey are the finest ecclesiastical ruins in Wales.

" The abbey was a house of Cistercians, founded about 1200 by Madoc ap Gryffydd Maclor, Lord of Dinas Bran, and dedicated to the Virgin. It derived its name of Crucis, according to some, from the adjacent cross called Elisego Pillar; but, according to others, from the circumstance, as it was asserted, of the abbey having in its possession a piece of the true cross. This, it was stated, was given to Edward I., who, in return for so valuable a present, granted the abbey several immunities. Although converted into a farmhouse, it still retains many of its monastic features. Three rows of ground arches, or single-row pillars, support the dormitory, which is now a hay loft. The church appears to have been cruciform; the east and west ends, together with part of the transepts, are still in existence, and exhibit a specimen of the ornamented Gothic style which prevailed in the 13th century. The whole length of the church was 180 feet. The breadth of the nave was 31 feet, and of the aisles 13 feet. The west front has an arched door with two of its mouldings adorned with a kind of nailhead quatrefoil, and over it, in a round arch, are three lancet windows, with a marigold one above containing eight divisions. The latter formerly bore this inscription: ' AD . . . ADAM. . . . DNS fecit hoc opus pace beata est quiescat.' The area of the church is overgrown with tall ash trees, which partly conceal by their branches the ivy-clad walls, and combine to render the abbey as picturesque an object as a painter could desire."

The plate was not included in the 1860 Southgate and Barrett Sale Catalogue. In its bottom margin, engraved, in the centre, in one line, is the above title; and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. Water is shown in the foreground, and on the right are a ferry and people landing. It is on the same plate as No. 279 (" Balmoral Castle "), one print above the other. It was originally sold at 6d.; and although it may be in Baxter's 1864 republication list, it cannot be identified; it is not in the republication issue lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Size of Page of Pocket-Book, $4\frac{5}{8} \times 3$. Size of Print, $3\frac{7}{8} \times 2\frac{3}{8}$.

Published 1850.

This print is unsigned.

317. View from a deserted rock-quarry on the Wye (see illustration, Plate 60).—Pocket Books, No. 108 (Suttaby's *Le Souvenir*, 1849) Sometimes called by Baxter "View of the Wye from Symonds Yatt." It is a beautiful little print, giving a long vista of the river (which is on the left) from the quarry (which is on the right), and in which a man and a dog are seen walking. The following is the description of the print from the above pocket-book:—

"A View on the River Wye.

"The frontispiece to this book represents a view from a desolate rock-quarry near Symonds Yatt on the Wye. Symonds is in St. Briavals Hundred, Glostershire, nearly four miles from Coleford, whence the views on the river are exceedingly striking. The summit above the eminence is crowned by an ancient encampment. The river here makes a singular curve, for although the direct distance by land is not more than 600 yards, the course by water exceeds four miles. Our thanks are due to Mrs. Baldock for the kind loan of the picture from which the engraving is taken."

The plate was not included in the 1860 Southgate and Barrett Sale Catalogue. In the bottom margin of it is engraved the above title; in the centre, in one line, on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right, in two lines, is "From a Painting by J. Tennant" (also the artist of No. 314 ("Welsh Drovers")). On the same plate as No. 369 ("Small 'Winter'"). Originally sold at 6d. It may be in Baxter's republication list, but cannot be identified; it is not in the republication issue lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Size of Page of Pocket-Book, $4\frac{5}{8} \times 3$. Size of Print, $3\frac{1}{2} \times 2\frac{1}{4}$.

Published about 1849.

This print is unsigned.

Baxter's Number 23

318. Water Mill on the Wye.—Pocket Books, No. 109 (*Le Souvenir*, 1850). The river is shown in the centre of the print, and on its bank in the half-distance is the mill. Under a tree on the opposite bank, in the foreground, is a man with a dog. Note the cattle crossing the stream, the donkey, the cart coming down the road, and the cattle resting in the extreme distance. In the bottom plate margin, engraved in the centre, is the above title; on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a Painting by J. W. Allen," in two lines. This print is upright oblong, and is the last print by Baxter of scenes on the Wye. For plate see No. 314 ("Welsh Drovers"). It was not included in

the 1860 sale catalogue of Southgate and Barrett. It may be in Baxter's 1864 republication list but cannot be identified; but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. It was originally sold at 6d.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{1}{2} \times 2\frac{1}{4}$.

Published about 1850.

This print is unsigned.

319. The Welsh Harper (see illustration, Plate 53).—Books, Nos. 64 and 76 (Mrs. Paxton's *Life as It is*, and Mrs. Sherwood's *Social Tales*). The earlier print is less brilliant in tone, is from wood blocks only, and is described under print No. 6. This print is from a combination of a plate and blocks, *i.e.*, by Baxter's patent process, but otherwise the two prints are alike, except for differences in the minutæ, which the plate has improved. A lens should be used so as to see how much better the details of the subject can be obtained when a plate is used than when wood blocks only are employed. In the bottom centre of this print, in the plate margin, is engraved the above title; on the left is " J. Browne Del " (also the artist of " Virginia Water " (No. 120), " Boy and Ducks " (No. 67), and " Girls at a Mansion " (No. 68)), in one line; and on the right is " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square," in two lines. It is never on a sealed Baxter mount.

SIZE OF PAGE OF BOOK, $6\frac{3}{8} \times 4$. SIZE OF PRINT, $4\frac{7}{8} \times 3$.

Published 1836 *and later editions.*

This print is unsigned.

VIEWS IN SCOTLAND

Baxter's Number 10

320. Ben Nevis, Scotland (see illustration, Plate 42).—Books, No. 77a James Sinclair's *The Beauties of Nature*). Signed on the left, in the ground, " Baxter's Patent Oil Printing," in two lines. This well-known mountain is seen in the distance; the lake is in the middle distance; and in the foreground are figures in Highland costume dancing what we suppose is a reel or a Highland fling. On the bottom margin of the plate, which was not included in the 1860 sale catalogue, is engraved the above title; in the centre, below that, is " Designed, Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square," in one line; and on the right is " (Entered at Stationers' Hall)," in one line; and immediately under the print, on the right, is " Jany. 5, 1850." It was originally on the same plate as Nos. 301 (" Dripping Well "), 303 (" Lovers' Seat "), and 133 (Regal needle set), but the last-named was detached, two of the prints omitted, and the rest made

into a square plate of ten subjects instead of twelve, and included in the 1860 catalogue of sale. There are two plates, one containing 301. 303, and this print in a strip; the other containing 302, 304, and 321. All the three prints on this plate, of which this is one, are signed in identical terms, and on the other plate none of them are signed; but probably the plates were only altered and not new ones made. The prints in this plate are amongst the few small prints that Baxter signed; but why he signed one set and not the other—unless when altered he thought they did him no credit—who can say. This print was used as an illustration to the book named, and then below the print appears the following verse :—

" And 'neath Ben Nevis high and hoar
I've heard the song of mirth,
And, too, the wail of woe that o'er
The earth is oft held forth.

" But yet the sweetest song that once
Did glad the heart of man;
It is the song of innocence
That lulls all grief and pain."

(" Song of the Pine Tree. ")

From the lettering on the plate it will be seen Baxter claims this as an original design. Originally sold at 6d. If the print was amongst those Baxter included in his republication list, it cannot be identified; but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

SIZE OF PAGE OF BOOK, SIZE OF PRINT, 4 × 2¾ (about).

Published January 15th, 1850.

This print is signed as above stated.

Baxter's Number 10

321. Ben Nevis, Scotland (another variety) (see illustration, Plate 42).—Same as No. 320, with a few small variations; and this print is unsigned. (See No. 320.)

Published 1850. SIZE, same as 320.

This print is unsigned.

Baxter's Number 42

322. St. Ruth's Priory.—Pocket Book (not discovered). It is somewhat doubtful where this place is. The view is at night; the ruined priory is on the right, and in the foreground is a gipsy fire. It is on the same plate as Nos. 311 (" Llangollen "), 312 (" Cader Idris "), and 158 (" Small ' First Impressions ' "); and it was included in the 1860

Southgate and Barrett Sale Catalogue, which describes it as " Four views (various), highly finished, constantly in demand, adding variety to other subjects of the same description and use." When on a sealed Baxter mount the print is upright oblong and dome shape, with a gold border. The prints from this plate were all probably used for the outside packets of " Baxter's Patent Pictorial Notepaper," containing " illustrated sheets printed in oil colours," and for other similar purposes. There is no lettering on any part of the plate. This and the three others on the same plate were printed from eleven blocks. It was originally sold at 6d. When used as a pocket-book illustration it is cut smaller, is square top, and the lettering is in type, the above title being in the centre below the print, " Baxter's Patent Oil Colour Printing " on the left, and " 11, Northampton Square " on the right. It is not in Vincent Brooks', Vincent Brooks, Day & Son's, or Le Blond's republication issue list, but it is in Baxter's 1864 re-issue. It is said the stars differ in some prints.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $4 \times 2\frac{3}{4}$ (about).

Published about 1850.

This print is unsigned.

VIEW IN IRELAND

Baxter's Number 96

323. Lake Luggellaw.—Pocket Books, No. 88 (*Carnan's Ladies' Own Memorandum Book*, 1847). The lake is seen in the centre of the print, and the mountains are in the distance. On the right are two figures resting. In the bottom plate margin, in the centre, is engraved the above title; on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is " From a Painting by S. Fisher, Esq." (who was the artist of No. 284 (" Claremont "), 287 (" Dovedale ") and No. 296 " Duke of Buccleuch's "), in two lines. On the same plate as Nos. 287 (" Dovedale "), 337 (" Nuremberg "), 351 (" Crossing the Brook "), and 358 (" Little Gardeners "), and a title-page scroll for a Suttaby pocket-book; but at the Southgate and Barrett sale in 1860, in which it was included, there were only three subjects on the plate, Nos. 287 and 337 and the scroll being the three removed. The above catalogue says of the plate: " Got up with the most careful finish, and commands the sale of thousands yearly for manufacturers and illustration of albums, scrap-books, etc." This and the other two on the same plate were produced from eight blocks. It was originally sold at 6d. It may be included in the 1864 republication list of Baxter and cannot be identified, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The following is the description of the print in the above pocket-book:—

"LAKE LUGGELLAW, CO. WICKLOW.

"Wicklow, though one of the smallest counties in Ireland, is remarkable for its picturesque scenery. Its proximity to Dublin makes it a favourite resort of the inhabitants and of English travellers who visit Ireland. Its glens and dells are dotted with lakes and intersected by streams, some of the latter of which have beautiful cascades. The Dargle, which flows between wooded hills, has in the domain of Powers Court a cascade of 300 feet descent, and the Vartry, which runs through the Devil's Glen, rushes in an unbroken sheet over a ledge of rocks 100 feet high. Glenmalur, on the contrary, has a waterfall which is broken by projecting crags and forms a succession of rapids. The valley of Glendalough has also a cascade, produced by the junction of three streams. This valley once contained a city which for ages has ceased to exist, but many vestiges of antiquity remain which are highly interesting to the antiquary. It has likewise two lakes, which have an elevation of about 440 feet above the sea. But the most beautiful lake in the county is that of Luggellaw or Leggela, called also Lough Tay, which is the subject of our engraving. It is of an oval form; its largest diameter is about half a mile, and it rises more than 800 feet above the level of the sea. It is fed by the little river Aunamœ, which passes through it to Lake Dan, and ultimately joins the Avanmore. It is (says Mr. Wakefield) so completely depressed in a hollow, surrounded by dreary mountains, that it cannot be seen till you are unexpectedly surprised by its sudden appearance." The colour of the print varies largely.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{4}$.

Published 1847.

This print is unsigned.

VIEWS ABROAD

ITALY

Baxter's Number 46

324. Lake Como (see illustration, Plate 55).—Pocket Books, Nos. 89c and 110 (Suttaby's *Poole's London Annual Repository*, 1851, and *Le Souvenir*, 1851). In the middle distance the lake is depicted, and beyond are the mountains; in the foreground are figures—two of them are dancing; the woman and child sitting on the left are the same (only smaller) that we see in the foreground in Baxter's print of "Lucerne," with the setting sun, published in 1857 (No. 334). When on a sealed Baxter mount the print is dome shape; in the pocket-book it is square. It is on the same plate as Nos. 288 ("Netley"), 306 ("Warwick Castle"), and 313 ("River Tiefy"); and was included in the 1860 Southgate and Barrett Sale Catalogue, which describes it as "Four beautifully executed views, largely used for manufacturing

and other various purposes of illustration." The plate has no lettering nor any division of subject. When in the pocket-book the lettering is in type as follows: In the centre is the above title; on the left, in two lines is " Baxter's Patent Oil Printing "; and on the right, in two lines, is " 11, Northampton Square." This print and the three others on the same plate were printed from eleven blocks. This was originally sold at 6d. It is not in the republication issue lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond; but may be in that of Baxter in 1864 but cannot be identified. The following is the description of the print in one of the above pocket-books:

" The Lake of Como.

" This lake, the Larius Lacus of the ancients, is situated in the province of Como, which forms a part of the Austrian-Lombard territory. It is 654 feet above the level of the sea, is 14 leagues in length, and is divided into two branches by the point of Bellagio. The river Adda passes through it, and it also receives the waters of the Lira and the Mira. The shores of both branches are exquisitely picturesque, and their beauties are rendered easily accessible by two daily steamboats. One of its branches is denominated the Lake of Lecco, and has on it a town of the same name. In the north the Rhetian Alps form a sort of frame to the scenery. Among the most beautiful of the mansions which border on it are the Villa Giulia, the Villa D'Este, and the Villa Melzi. The city of Como, which is on the left branch of the lake, is said to have been founded by Brennus, but this is doubtful. It contains about 16,000 inhabitants, and has a marble cathedral and a magnificent palace. A considerable trade is carried on with the adjacent countries. Como is the birthplace of Paulus Jovius, the two Plinies, Cæcilius, Clement III., Innocent XI., Canova, and Volta."

Size of Page of Pocket-Book, $4\frac{5}{8} \times 3$. Size of Print, $4 \times 2\frac{3}{4}$.

Published about 1850.

This print is unsigned.

Baxter's Number 98

325. Lake Garda.—Pocket Books, Nos. 90 and 96 (*Poole's Elegant Pocket Album*, 1847, and *The Sovereign Pocket Book*, 1847). This deep lake, thirty miles long and ten broad, is shown running from right to left, and a mountain is in the distance; a castle—that once probably belonged to the Scaligeri, a royal family of Verona—is seen high up on the hill on the left, and a lens should be used to examine its details. In the bottom plate margin, in the centre, is engraved the above title; on the right, in two lines, is " From a Painting by J. Crouch, Esq.,"; and on the left, in two lines, is " Baxter's Patent Oil Printing, 11, Northampton

Square." For particulars of the plate see No. 309 (" Ilkley "). The colour of the sky varies a good deal, hardly two prints are alike. This and the three others on this plate were produced from eight blocks. It was originally sold at 6d. It is not in the republication issue lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond; but may be in that of Baxter in 1864, but cannot be identified.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{8}$.

Published 1847.

This print is unsigned.

Baxter's Number 29

326. La Biondina in gondoletta.—Pocket Books, No. 89a (Suttaby's *Poole's London Annual Repository*, 1850). The name of this print is the name of an old Venetian song. It is sometimes called by Baxter " The Gondoletta," and sometimes " The Gondola in Venice." It is an attractive, romantic oval print, with square border, of a gondola on the Grand Canal at Venice, which city is seen in the background. In the gondola are several figures and an Italian greyhound. In the bottom plate margin, in the centre, is engraved the above title; on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is " From a Painting by C. Vacher," in two lines. It is on the same plate as No. 366 (" Small ' Summer ' "); and was included in the 1860 Southgate and Barrett Sale Catalogue, which describes it as " In great demand for manufacturers and other illustrative purposes." When on the Baxter mount all the print is cut away but the oval coloured picture; when on a blue line mount it is otherwise. This and the other print on the same plate were produced from twelve blocks. This was originally sold at 6d. It may have been included in Baxter's 1864 republication list, but cannot be identified; it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The following is the description of this print in the above pocket-book, which is a good instance of Byron's fluency in verse:

" Did'st ever see a gondola? For fear
You should not, I'll describe it you exactly.
'Tis a long covered boat, that's common here,
Carved at the prow, built slightly but compactly,
Rowed by two rowers each called a gondolier."—BYRON.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8}$. SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{4}$.

Published 1847.

This print is unsigned.

327. Italy (see illustration, Plate 54).—The print is sometimes signed and sometimes unsigned. When signed the signature is on the right-hand side, low down, " Baxter, Patentee." In the immediate foreground of this picture of the Piedmont valley is shown a brook; in the middle distance are quaint Italian villas; and in the background the mountains. It is a typical scene of the beautiful Val D'Aosta, the most extensive valley of the Western Alps, and which, being overshadowed by the four great peaks of Mont Blanc, Monte Rosa, the Matterhorn, and the Gran Paradiso, contains a background of perhaps the noblest scenery in Europe. A reference to the *Baxter Journal* of the first Baxter Society will show it is there stated that Baxter never printed a coloured impression—" chiaroscuro blocks cut by Le Blond's manager." This, however, is clearly a mistake, but nevertheless the print is somewhat a mystery. Neither the plate nor any print was included in the 1860 Southgate and Barrett Sale Catalogue. In the first Vincent Brooks' republication list of Baxter's prints, facing page 199, it will be found written in as follows: " 26A Italy "; but all the writing on that list was probably done at the time of the sale by Vincent Brooks to Le Blond, and it is doubtful therefore if the plate was one Vincent Brooks bought, and it is not included in their second list. It may be said, but if Vincent Brooks sold the plates to Le Blond and included this he must have had it, and it is a strong argument; on the other hand, Baxter died a year previously, and George Baxter, jun., who negotiated the sale to Le Blond, possessed some of his father's plates; and it may have been to his interest to include this one if he had it. Or another explanation is possible that Vincent Brooks bought the plate, but as it had no blocks did not include it in his list; but Le Blond elected to have it when he purchased and then his manager cut the blocks. No copy of the print on a Baxter sealed mount is known but the author has in his collection (1) A print unsigned but with engraved lettering, low down on the right-hand margin below the print, as follows: " Verrex, Val D'Aosta, Italy. Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a Painting by G. Barnard," in three lines. Only one other such print is known. This lettering, as well as the style of engraving, and its position on the paper being almost precisely the same as on the prints of Nos. 104 (" Landing of Columbus "), 102 (" Greek Monastery "), 101 (" Rafaralahy "), and 94 (" View from the Mission House, Bangalore "), stamps the date of its production almost for a certainty as 1839-40, the date of all those prints; and having the address of Charterhouse Square also fixes it further as prior to 1843. We may assume from the above that the print in its origin was intended for a book illustration, but no book having been yet discovered containing it as an embellishment it seems more than likely it was for some reason never used as such, and that Baxter afterwards used the plate for other purposes. (2) A print on Baxter blue line mount.

This looks as though Baxter published it in that shape sometime about the period he was using blue line mounts, about 1848, *i.e.*, after the French Revolution of that year, and when Italy was very much in evidence. Whether he did so or not and whether he signed it then or later is not proved. See No. 328 (" Verona "). (3) Signed prints, *i.e.*, signed exactly in the manner Baxter signed print No. 212 (" Prince of Wales at 17 "), published in 1859, " Baxter, Patentee," which was the date of the Franco-Italian-Austrian War of 1859, a period when the print would be topical and when it would be very likely Baxter would again use the plate. (4) A sepia tint, with the lettering different to No. 1, *i.e.*, in the centre of the margin, below the print, and not on the right-hand side, is engraved " Verres [*sic*], Val D'Aosta, Italy," and nothing else. A further explanation may be, that when Baxter used the print with its book lettering on the later occasions, as the book lettering would be wholly inappropriate, he cut it off. As before stated, sometimes the print is signed and sometimes it is not; when it is not it may be the 1848 re-issue, and when it is it may be the 1859 re-issue, but nothing very definite can be stated. The difference in the lettering between the sepia print and the book illustration is not easy to explain. It is curious that the print of " Verona " (No. 328), published in 1850, is signed on the gondola simply " Baxter, Patentee," exactly as the print of " Italy " is signed. The other print of " Verona," *i.e.*, the one signed in the water (No. 329), by giving Baxter's address as 11, Northampton Square, shows that that must have been published about 1850. Verrex is fifteen miles N.N.-W. of Aosta. It is a most tasteful print and a very delicate piece of colouring. We cannot say the exact number of blocks required to produce it, but we can say that at least five of them were wood. As we said before, the print is a mystery. (For other prints after G. Barnard see Nos. 31, 33 and 44.)

SIZE OF PAGE OF PRESUMED BOOK, 12 × 9½. SIZE OF PRINT, 7¾ × 6.

Published first 1839 *and later as above stated.*

Le Blond.—When Le Blond bought Baxter's plates and blocks from Vincent Brooks there were no blocks to this plate, so he put it into the hands of Mr. Sidney Wright, his then manager (who was formerly in Baxter's service), and told him to make a set, which he did; and Le Blond then printed from Baxter's plates and those blocks. The difference between Le Blond's printing and that of Baxter is distinguished by the fact that extra bushes have been added to the Le Blond print on the bottom right and left-hand corners, and parts of the buildings have been slightly changed. Baxter's print is refined and tasteful, Le Blond's is harsh, crude, and gaudy. Once seen side by side they can never again be mistaken.

Baxter's Number 36

328. Verona (Evening scene) (see illustration, Plate 43).—Music, No. 3

(" *Mandolina Valse* "). The print is somewhat similar to, but must not be confused with, the print of the same name in the *Cabinet of Paintings*. The colouring of the two is widely different, and the drawing is not the same, though there is a similarity. Typical Italian houses and one of the town's four bridges are shown; there are also gondolas in the foreground, on what we suppose is the river Adige. The print is signed on the gondola " Baxter, Patentee," and this similarity in the signature with that of " Italy " (No. 327) makes us think that Baxter may have signed and republished the print of " Italy " also at this period. (See under the heading of No. 327.) When on a Baxter mount with a gold border, or on music, the print is dome shape, but some mounts are without the gold border, then the print is square top. It was also used as the outside print for boxes of needles and handkerchiefs. When on music, it has, under the print, on the music, in type, in one line, either " Printed in Oil Colours by Baxter, Patentee," or " Printed by G. Baxter, the Inventor and Patentee of Oil Colour Printing." In the bottom plate margin, under the print, is engraved the above title, and " Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square, from Drawings by Prout, etc. (Entered at Stationers' Hall), 1854," in one line. Prout died in 1852, he was also the artist for print No. 337. It is nowhere stated whether any of those in the gondolas are intended to represent " Romeo and Juliet " or the " Two Gentlemen of Verona." This print was produced from a plate and twelve wood blocks, and was originally sold at 2s. The plate was in the 1860 Southgate and Barrett Sale Catalogue, and the print is included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issue lists. It is a charming and very favourite print.

Published 1850. SIZE OF PRINT, 6 × 4.

This print is signed as above stated.

Le Blond also printed it, and the absence of Baxter's signature, both on the gondola and in the water on the Le Blond production, sufficiently differentiates the Baxter from the Le Blond print. Le Blond's is a good production, but lacks the depth of colour of Baxter; in appearance it is more chalky.

329. Verona (another variety).—This print is signed in the water, on the right (and not on the gondola), as follows : " Printed in Oil Colours & Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. Otherwise it is the same as No. 328. There was probably only one plate; there was only one in the 1860 Southgate and Barrett sale, but why the signature was altered is not very easy to explain.

Published 1850. SIZE, same as 328.

This print is signed as above stated.

Le Blond.—The absence of Baxter's signature from the Le Blond print sufficiently differentiates the one print from the other.

FRANCE

Baxter's Number 31

330. Abbeville.—Pocket Books, No. 108 (Suttaby's *Le Souvenir*, 1849). This is a charming little presentment of this old Normandy town on the Somme. The church of St. Vulfran is on the left, and there are some picturesque old houses shown. The river is seen in the centre of the print, on which are some quaint boats. It is on the same plate as No. 339 ("River Scene, Holland"), but it was not included in the 1860 Southgate and Barrett Sale Catalogue. In the bottom plate margin, in the centre, is engraved the above title; and below that, in three lines, is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by H. Grillen." Le Sueur, the painter and chiaroscuro colour printer, lived here. The print was originally sold at 6d. It may be included in Baxter's 1864 republication issue and cannot be identified, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The following is a description of this print in the above pocket-book:

"ABBEVILLE, IN FRANCE.

"Abbeville, a town of the department of the Somme, which is a part of the ancient province of Picardy, is traversed by the river Somme, which falls into the Channel a few miles below. It has about 20,000 inhabitants, and is a fortress of the fourth order. . . . The tide reaches the town, and allows vessels of 150 tons to proceed thus far. Abbeville has a college, a small public library, a theatre, an extensive hospital, a foundling hospital, a handsome bathing establishment, and a mineral spring. Its principal edifices are the Town Hall and the Church of St. Vulfran. The Town Hall has little that is worthy of notice, but the Church of St. Vulfran or Cathedral is a Gothic building of considerable merit. It has a beautiful portal surmounted by three towers, from the flat summit of one of which is an extensive and pleasing prospect. A part of that church is seen in our engraving. We return thanks to E. W. Hitchison, Esq., for his loan of the original painting."

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $2\frac{7}{8} \times 2\frac{1}{8}$.

Published 1847.

This print is unsigned.

Baxter's Number 24

331. The King of the French leaving Eu for Paris, Sepr. 12th, 1843.—Pocket Books, No. 108 (Suttaby's *Le Souvenir*, 1849). A charming little print with much minute detail. The "King of the French" was Louis Philippe, Duke of Orleans, who, as is well-known to students of French history, in his younger days as a member of the younger branch of the Bourbon family, renounced his titles and

assumed the surname of Egalité. He later escaped arrest and went to Switzerland, where he became a teacher. In 1800 he came to reside at Twickenham, but later accepted the constitutional throne of France in 1830, and in 1843 Queen Victoria and Prince Albert visited him at the Chateau at Eu; but in 1848 came the Revolution, and the citizen King abdicated and fled to the coast along with his Queen, concealed himself for some days, and at length escaped on a British ship to Newhaven under the name of "Mr. Smith," and died at Claremont (see print No. 284) in 1850. His daughter married the first King of the Belgians. The King's procession is seen rounding the east end of the Cathedral by moonlight. The print is from the same plate as No. 259 ("Fisherman's Home"), which was included in the 1860 Southgate and Barrett Sale Catalogue. In the bottom plate margin, in the centre, is the above title in three lines; and below that, in two lines, is "Sketched during the procession by G. Baxter, Patentee of Oil Colour Printing, 11, Northampton Square." This indicates that Baxter was in France in September, 1843, the year he produced "The Wreck of the *Reliance* off Boulogne" (print No. 106), and the year in which he moved to Northampton Square. It has puzzled people to know why, if Baxter made his drawing in 1843, he only published his print in 1848; but it must be remembered that it was in the latter year that the great events happened in France which culminated in "Mr. Smith" coming to England, so the subject would be of very special interest. The first King of France to come on a visit to this country was Louis Philippe, who, in order to return the visit referred to in this print, came to Windsor and received the Garter. This visit was the first incident of its kind since 1520, when Henry VIII. crossed the Channel to meet Francis I. on the field of the cloth of gold. The following is the description of the print in the above pocket-book:

"Eu is a small town on the river Bresle, in the department of the lower Seine, which formerly was a part of Normandy. Its port called Tréport is about half a league distance on the Channel. After having been held by various great families, the Earldom and the Chateau passed into the Orleans family. The Chateau, or Royal Palace, of Eu, was a favourite abode of the lately-deposed Sovereign of France. 'Its actual aspect,' says a recent writer, 'reminds the visitor of the palmy times when the bizarre architecture of the XVI. century still prevailed, but the critical observer will at once distinguish the additions and alterations in the elevation of the façade that mark the presiding genius of a master mind in planning and directing the execution of the restorations and additions that have been made within the last 26 years, during which it has been possessed by Louis Philippe.' The Palace contains a splendid gallery of historical pictures, 60 principal apartments, and 250 of an inferior kind. The grounds extend to nearly 80 acres, and are full of noble trees. It was at this Palace, in

September, 1843, that Louis Philippe entertained the British Sovereign. The engraving represents his return to Paris after her departure. The Collegiate Church, which is seen in the centre of the engraving, is a noble architectural pile."

This and the other print on the same plate were produced from twelve blocks. It may be one Baxter republished in 1864, but cannot be identified; but was not in the republication issue lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The print was originally sold at 6d.

SIZE OF PAGE OF POCKET BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $2\frac{7}{8} \times 2\frac{1}{8}$.

Published 1848.

This print is unsigned.

Baxter's Number 71

332. The Reconciliation.—Music, No. 9 ("*Jullien's Album* for 1852"). This is one of the most charming of Baxter's productions. Two lovers, in the dress of the period of the "Grand Monarque," are shown in a French garden (in which are also a fountain, a peacock (on the right), and letter on the ground), and apparently a reconciliation is being effected between them. There is no lettering on the plate. It was included in the 1860 Southgate and Barrett Catalogue, which says of it: "A chaste and beautiful representation of a meeting of young lovers after a quarrel. Scene, the garden of a nobleman's mansion; costume, of the XVII. century." The print was produced from eleven blocks and is included in the Baxter, Vincent Brooks, and Le Blond republication lists, but not in that of Vincent Brooks, Day & Son. Prints, when on a Baxter mount with a gold border, are dome shape, otherwise they are square top. When on music they are either dome shape or upright oval, and in either case they have a gold border. The music was advertised as "2nd edition, beautifully illustrated with an original subject after Watteau executed in oil colours by Baxter, Patentee." When on music, below the print, in gold letters, in type, in three lines, is "The Reconciliation, Printed in Oil Colours by G. Baxter, the Inventor and Patentee." It was originally sold at 3s.

SIZE OF PRINT, $8\frac{1}{4} \times 6\frac{5}{8}$.

This print is unsigned.

Le Blond printed it. In his production the clouds are more broken up than in that of Baxter, and in the latter the depth of colouring is much greater. Look for colour in eyes and cheeks and lips. See that the print is the right length, and not shortened by Le Blond's signature being cut off.

Baxter's Number 185

333. The Fruit Girl of the Alps (see illustration, Plate 16).—The 1860 Southgate and Barrett Catalogue says: "This picture is copied from the work of an eminent foreign painter (Huet)." The damsel is shown with a large straw hat hanging down her back, and large black bows at her neck and wrists; she carries a basket of fruit, and there is an Alpine background. She has a poppy in her corsage. The print is included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. The catalogue recommends this print and Nos. 334 and 359 ("Lovers' Letter-box") as a triptych, and also this print and Nos. 260 ("The Bridesmaid") and 362 ("The Parting Look") as another triptych. This is one of the much-sought-after four ladies, *i.e.*, 359, 353 ("The Day before Marriage"), and 260, or counting (362), as the centre with two of the ladies each side —the five ladies. The print is reminiscent of the Franco-Italian-Austrian War. War was declared April 29th, 1859, by Austria. The battles fought in it are set out by Baxter in his "Map of the Campaign" (Print No. 373). There is no lettering on the plate. The print was produced from eleven zinc blocks, and apparently was published just before Baxter gave up business in 1860, and was then sold at 10s. 6d. In March, 1859, there is an advertisement as follows: "The following pictures, executed by Mr. George Baxter by his patent invention of picture printing in oil colours, are the same size and price. 'The Fruit Girl of the Alps,' 'Lake Lucerne' (after Turner), 'Group of Hollyhocks' (after the original painting by Bartholomew), 'Lovers' Letter-box' (by Jessie McLeod), 'The Bridesmaid,' 'The Day before Marriage,' 'The Mountain Stream,' 'The Gardener's Shed' (a beautiful picture of flowers and fruit after Bartholomew). The whole of the above interesting series of pictures are executed on a large scale, and are in every respect faithful copies of the valuable original paintings, scriptural and historical portraits, and landscapes for the boudoir, the drawing-room, and portfolio. London: Sold wholesale by George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square, and may be obtained of the principal book and print sellers throughout the world."

Published 1859. SIZE OF PRINT, 15 × 11.

This print is unsigned.

Le Blond printed it. In his prints the sleeves are a dull white, in that of Baxter they are a shiny white. Ring on the finger coloured in Le Blond, not in Baxter. More colour in lips, cheeks, and eyes in Baxter, and greater refinement generally.

SWITZERLAND

Baxter's Number 173

334. Lake Lucerne, Switzerland (see illustration, Plate 64).—Signed on the path, in the centre, " Published June 20th, 1857, by G. Baxter, Proprietor & Patentee, London," in two lines. The 1860 Southgate and Barrett Catalogue of Baxter's sale recommends this as a triptych with Nos. 359 (" Lovers' Letter-box ") and 333 (" Fruit Girl of the Alps "). At a sale of Turner's pictures at Christies a few years ago the chief interest centred in his well-known " Lucerne," which realized 1,500 guineas, and it was stated to have been exhibited at Burlington House in 1892, and previously, we believe, it was at the Royal Academy in 1813. We have not seen this picture and do not know how far Baxter's print, which he described as " after Turner," resembles it; but if indeed the main idea is from Turner, seeing that the two figures in front are precisely the same, except for size, as the two seated figures in " Lake Como," which was produced about 1850, then it may be this picture has Baxter additions. Whether, too, Turner, at so early a date, could place a steamboat on the lake, as appears in the print, we leave our readers who may be interested, to decide for themselves from the history of these now familiar objects; this may be also a Baxter addition. We should imagine that print No. 334a is from Turner's picture, and that this is a " Baxter Turner." The view is taken from the landing-place at Fluelen, looking towards Tell's Chapel, but many who know Lucerne will discover many alterations to-day from what the aspect was then. The town is shown in the rays of the setting sun, hence this print, in contradistinction to No. 334a, is called " Lucerne, with setting sun." People are seen landing from market. The church, with its two spires, is easily distinguished. The 1860 catalogue describes it as " a charming autumn scene; a perfect view of Lake Lucerne, Switzerland, admired by all travellers for its faithfulness of detail and the correctness of its various points of interest." In the bottom plate margin is engraved, in the centre, the above title, but notwithstanding this, Baxter usually called the print " Switzerland," and under the title " View in Switzerland " it was announced, no doubt as a fulfilment of Prince Albert's preference for large productions, in his list of prints contained in his *Baxter's Pictorial Key to the Great Exhibition*, which he published in 1851. The print was produced from a plate and twelve zinc blocks, and was originally sold at 10s. 6d. The print is included in Baxter's, Vincent Brooks', Vincent Brooks, Day & Son's, and Le Blond's republication issue lists. For an advertisement of the print in 1859 see print No. 333 (" Fruit Girl ").

Published June 20th, 1857. SIZE OF PRINT, 15 × 10½.

This print is signed as above stated.

Le Blond also printed it from the plate, and also as a chromo-

lithograph, and the absence of Baxter's signature in the Le Blond productions sufficiently differentiates the one print from the others. Le Blond's is a fine print when from the plate, and, except for the signature, there is little difference.

334a. Lake Lucerne, Switzerland (another variety) (see illustration, Plate 64).—This print is more likely to be copied from Turner's picture than the last, and being without the rays of the setting sun it is generally known by that description. The idea is mainly that of No. 334, but the two seated figures from the print of " Lake Como " in the foreground are absent. It is without signature, and there is no steamboat on the lake, and some other boats are also absent. There are a few other variations, and the general tone of the print is bluer. It is probably from the same plate as No. 334 before it was altered. It is very rare.

Size of Print, same as No. 334.

Date of publication unknown, but probably the same year or just before 1857.

Le Blond never printed from this plate.

Baxter's Number 203

335. Dogs of St. Bernard (The).—The print is after Sir E. Landseer, R.A. Whilst this is one of Baxter's largest prints, it is also the last he printed before his retirement in 1860, as a statement to this effect in his Bristol Sale Poster of 1861, set out in the appendix, announced. It shows two of the celebrated dogs succouring a lost traveller, whilst the monks are hastening from the hospice to render help to the figure lying prone in the snow. The original picture was painted in 1820, when Landseer was only 21 years old, and was lent by him to Baxter so that he might make his drawings. As we all know, Sir Edwin Landseer was a pupil of that unfortunate artist Haydon, and the most popular artist of his time. He died in 1879. The original picture was sold in 1875 for £2,257 10s. The plate was included in the 1860 Southgate and Barrett Sale Catalogue, which states it to be the " only facsimile which has ever been attempted, no opportunity ever having been afforded for the purpose of copying direct from the great original. This privilege was granted to Mr. Baxter especially by the proprietor, who has expressed himself as delighted with the extreme faithfulness of the copy. It has lately been published and received by the public with great enthusiasm." The print, notwithstanding, is not a perfectly faithful copy of the original. It should be noted that Baxter, very early in his career (about 1833), published a woodcut of the picture, which is an illustration to some book of that time. The motive, possibly underlying the publication in 1859, was that it would be topical,

as the Franco-Sardinian-Austrian War was then raging. The print was produced from eleven blocks, but it was not included in any of the republication issue lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The hospice of St. Bernard has now lost much of its former importance because of the tunnels that now exist between Italy and Switzerland, but it still employs its famous dogs, though they are no longer sent forth alone with food and wine, for a man accompanies them, and the animals, too, are not really of the famous St. Bernard breed. The true St. Bernard originated in the XIVth century through a cross between a shepherd dog from Wales and a Scandinavian cross breed between a great Dane and a Pyrrenean mastiff. The last pure descendant of the tribe was buried under an avalanche in 1816. It is interesting to observe that the print was advertised in December, 1859, as follows: "Baxter's new print in oil colours shortly will be published on a large scale, price £1 1s. 0d. Proofs £5 5s. 0d. The dogs of St. Bernard rescuing an overwhelmed traveller from the snow. Printed in oil colours after the famous picture by Sir Edwin Landseer, R.A., which formed the chief attraction of the Art Treasures Exhibition at Manchester." Now what were these "proofs"? No doubt they were the prints, autographed on the mount by Baxter, which are sometimes seen. In his republication issue list of 1864 he says: "'The Dogs of St. Bernard' and 'The Parting Look' pictures (proof impressions with Patentee's signature), extra large margin, £2 2s. 0d. each." A full-size chromolithograph of the print was issued by Dickes simultaneously with No. 440 of "Bow Bells."

Published 1860. SIZE OF PRINT, 24 × 17½.

This print is unsigned.

Baxter's Number for the series 129. — "Glacier du Tacconnay" (No. 155), "Mur de la Côte" (No. 157), "Grand Mulets" (No. 156), "The Summit" (No. 158).

The Ascent of Mont Blanc.—Books, No. 6a (Baxter's *Ascent of Mont Blanc*). This is a series of four amusing, but not particularly artistic, prints. With them was published a letterpress description called "The Ascent of Mont Blanc. A series of four views. Printed in Oil Colours by George Baxter. The original sketches and the description by J. MacGregor, Esq., M.A.," which is not very interesting or instructive in these days, whatever it may have been then; but we give a few extracts to illustrate the four views. About this time Albert Smith, who died in 1860, was lecturing at the Egyptian Hall on his well-known ascent, and the subject was popular in London. The book, with the four views, was originally sold at 6s.

Baxter's Number 155

336. No. 1, The Glacier du Tacconnay. — Shows Colonel de Bathe, Lord Killeen, and Messrs. Albert Smith, Shuldham, Russell, Fanshawe, Burrows, and MacGregor (who wrote the description), and about forty guides. The treacherous ice breaks, and nearly engulfs Tissay, the chief guide. Farther to the left is a ladder bridging a chasm. Lord Killeen, Colonel de Bathe, and Mr. Russell were all in the Crimea; the latter was the well-known war correspondent. " Those on the left of the picture are enjoying the glorious view; up, there is the King of Mountains; down, there is the pretty vale of Chamouni. All the rest has been transferred to the Egyptian Hall, in London, for admiration every day."

Baxter's Number 156

336a. No. 2, Leaving the Grands Mulets.—" Two trusty guides went forward to test the way." " Four travellers . . . and seventeen guides, one by one, got under way, leaving about twenty others to wait until the day should light them back to Chamouni. They gave us three regular British cheers. . . . I have rummaged all the old poets and new albums, but I can't find a good simile for the moon as we saw it." " The hut (shown high up on the right) built last summer for shelter was now inhabited for the first time. . . . A tough little bit soon came for us, about the height of St. Paul's, to be climbed up zig zag."

Baxter's Number 157

336b. No. 3, The Mur de la Côte.—" The Mur de la Côte would not do to begin with; but when you come to it at this stage of the journey it must be done. The precipice is steep and deep, but there is no escaping the traverse of its edge. Snow here becomes ice, and it is roughened by little ledges which enable the foot to get hold; or where it cannot thus do so, you tread in a cut made with the axe."

Baxter's Number 158

336c. No. 4, The Summit.—" See that hero at the bottom of the picture. He positively never reached the top, and Mr. Baxter has fixed him for ever where he is now; his last steps were made in a minute each, with ten minutes between them to rest." " The highest point in Europe. More earth to be seen from hence than ever again by any of us! . . . " " There is Italy and the Grand Duke weeding the bookstalls. We can't see King Bomba of Naples, for he is inspecting his prisons. The Pope is in secret consistory, also invisible. Look at France; brave ally, we greet you! That dim blue line is Austria, but the atmosphere is not free thereabouts. Bravo! little Switzerland, you look as large from this as Zwinglius made you."

There is no lettering on the plates, which were entered in the South-

gate and Barrett 1860 Sale Catalogue as follows: " ' The Ascent of Mont Blanc.' A series of four pictures, consisting of the four engraved steel plates, sixteen engraved blocks (four to each picture). . . . Faithful representations of the most interesting points of this extraordinary mountain from drawings made actually on the spot by a recent traveller." The prints are included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issue lists.

Published 1855. SIZE OF EACH PLATE, 6 × 4¼.

These prints are unsigned.

Le Blond printed from the plates. His productions are more like indifferent chalk drawings and are often out of register; those of Baxter have an ivory-like surface.

THE TERRITORIES THAT WERE GERMANY AND AUSTRIA, HOLLAND, SPAIN, AND ELSEWHERE IN EUROPE

337. Nuremberg, Bavaria (see illustration, Plate 54). — Pocket Books, No. 106 (*Le Souvenir*, 1847). A delightful little print of Albert Dürer's birthplace in Bavaria, showing the well, church, and some of the interesting old buildings of this quaint and picturesque town of art. The print is full of detail, but it is generally of a very subdued tone; it will never be found on a Baxter stamped mount. In the bottom plate margin, engraved in the centre, is the above title; and on the right is " From a Painting by S. Prout, Esq.," in two lines; and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. Baxter also copied " Verona " (Nos. 42 and 328) from a painting by Prout, who died in 1852. For particulars of the plate see No. 323 (" Lake Luggellaw "). Baxter bought the original picture from Prout, and it afterwards came into the possession of his daughter, Mrs. Oliver. It may have been a print included in Baxter's republication list which cannot be identified, but it is not in the lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

SIZE OF PAGE OF POCKET BOOK, 4⅝ × 3. SIZE OF PRINT, 3¼ × 2¼.

Published 1847.

This print is unsigned.

Baxter's Number 21

338. Stolzenfels on the Rhine.—Pocket Books, Nos. 89b and 97 (Suttaby's *Poole's London Annual Repository*, 1850, and *The Sovereign Pocket Book*, 1858). On the right is a long stretch of the river, with

a Rhine raft and a steamer in the distance. In order to appreciate the amazing detail of the view it should be inspected with a lens; in the centre is the castle; and on the left are soldiers and other figures. In the bottom plate margin, engraved in the centre, is the above title; on the right is " From a Painting by W. S. Lacey " (the artist also for No. 310 (" Bala Lake ") and No. 315 (" Tintern Abbey "), in two lines; and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. It is on the same plate as No. 314 (" Welsh Drovers "), which see for further details. It was here Queen Victoria heard Jenny Lind sing for the first time. The following is the description of the print in the above pocket-book :—

" Stolzenfels.

" This castle is placed on a rock with the little village of Kapellen in the distance, and is about three miles above Coblentz. It was built by the Archbishop of Treves, and was a favourite residence of those princely prelates. The Princess Isabella, sister of Henry III. of England and bride of the Emperor Frederick II., was lodged here in 1235. It was destroyed by the French in 1688, and had been abandoned to decay until it was presented by the town of Coblentz to the present King of Prussia, while Crown Prince, by whom it was restored. The castle is often visited on account of its fine view. The King of Prussia received Queen Victoria here in 1845, and the apartments occupied by Her Majesty are ostentatiously shown."

The plate was not in the 1860 Southgate and Barrett Catalogue. The print may be one in Baxter's republication issue of 1864 which cannot be identified; but it was not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The print was originally sold at 6d.

Size of Page of Pocket Book, $4\frac{5}{8} \times 3$. Size of Print, $3\frac{3}{4} \times 2\frac{1}{4}$.

Published about 1849.

This print is unsigned.

Baxter's Number 30

339. River Scene, Holland (see illustration, Plate 55).—Pocket Books, No. 108 (Suttaby's *Le Souvenir*, 1849). This is a very favourite print, and its beauty deserves admiration. It is on the same plate as No. 330 (" Abbeville "), but was not included in the 1860 Southgate and Barrett Sale Catalogue. In the bottom plate margin, engraved in the centre, is the above title; on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is " From a Painting by H. Lancaster," in two lines. Hume Lancaster was a popular marine painter in Baxter's day, and died in 1850. Some of his

views off the coast of Holland are among his best paintings. The following is a description of the print in the above pocket-book :—

"THE RIVERS OF HOLLAND.

"Holland is perhaps the country in Europe which, considering its extent, has the largest number of rivers. All of them pour their waters into the North Sea, with the exception of two branches of the Rhine and of some small rivers which run into the Zuyder Zee. The principal of them are (1) the Scheldt, (2) the Meuse, (3) the Yssel, (4) the Rhine. J. W. Stanbridge, Esq., is requested to accept our thanks for his obliging loan of the picture from which this engraving is made."

The print was originally sold at 6d., and may be in Baxter's 1864 republication issue list, but cannot be identified; but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

SIZE OF PAGE OF POCKET BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{3}{4} \times 2\frac{1}{4}$.

Published about 1847.

This print is unsigned.

Baxter's Number 140

340. Returning from Prayer (see illustration, Plate 73).—Music, Nos. 11 and 18 ("*Jullien's Album* for 1856," and "*Vespers* " by Lindahl). It is signed on the left, low down, "Published Octr. 1st, 1855, by G. Baxter, Proprietor & Patentee, London," in four lines. When on music it has a gold border; and under the print, in type, in gold letters, on some, is "Printed by G. Baxter, the Inventor & Patentee of Oil Colour Printing," in one line; and on others is "G. Baxter, Inventor and Patentee, 11 & 12, Northampton Square "; and on the former is "Vespers," in large gold letters over the print; and under the latter, in gold fancy letters, is also "Vespers." In the bottom plate margin, engraved, is "Returning from Prayer," but on the Baxter stamp on the mount is sometimes added "From a Painting by Lee." The print represents a Flemish girl, Bible and beads in hand, emerging from the church door. The colouring, although brilliant, is pleasing. The print was produced from ten zinc blocks, and was originally sold at 1s. 6d. The plate was included in the 1860 Southgate and Barrett Catalogue, and the print is included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issue lists.

Published October 1st, 1855. SIZE OF PRINT, $5\frac{3}{4} \times 4\frac{1}{4}$.

This print is signed as above stated.

Le Blond also printed it, and the absence of Baxter's signature on the Le Blond print sufficiently distinguishes the one from the other. Le Blond's print is not a bad production, but the colour in eyes, lips, and cheeks is wanting.

341. The Andalusians (see illustration, Plate 54).—Pocket Books, Nos. 107 and 111a (*Le Souvenir*, 1848, and *Poole's Select Pocket Remembrancer*, 1848). This is a very charming and rare print, representing two ladies of Andalusia seated on the ground, with their mandolines and fans, under a vine. In the bottom plate margin, in the centre, is engraved the above title, and under that is " Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by Miss F. Corbaux," in three lines. The plate was not included in the 1860 Southgate and Barrett Sale Catalogue. For further prints after this artist see " Carrier Pigeon " (No. 41). The print is never on a Baxter sealed mount. The following is a description of the print in *Le Souvenir* for 1848:

" Andalusian Ladies.

" The Andaluzas (says the author of ' A Summer in Andalusia ') take precedence of all the women of Spain in point of beauty, grace, and vivacity. When I had been some short time in the country I began to wonder how it was that on first landing I had experienced disappointment. The fact is that ' the features of the Andaluzas,' as observes their countryman Blanco White, ' seem to improve every day till they grow beautiful.' An Englishman, just arrived from his own land, with the clear complexions of his countrywomen fresh in his memory, is hardly capable of doing justice to the dark-skinned Andaluzas; but after a short time he begins to think their full, black, heart-searching eyes, their elegant forms and graceful steps, not inferior to the more delicate but less graceful charms of his fairer compatriotes, and that the duskiness of their complexions

" Is but the embrowning of the fruit, that tells
How rich within the soul of sweetness dwells.

" It is worthy of remark that while some travellers have extolled Spanish beauty to the skies, others have passed through the country and seen scarcely one woman whom they deem beautiful. Dr. Southey expressed his disappointment in the Espanolas, and Inglis saw little beauty in Spain, yet was compelled to confess some admiration of the Andaluzas. He whose standard of beauty is confined to blue eyes, light hair, and a clear ruddy complexion will see little to fascinate him in this sunburnt land, but the impartial observer will find it difficult to deny that in material charms the Andaluzas are excelled by few of their sex."

The print may be one of those included in the 1864 Baxter republication issue which cannot be identified, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

Size of Page of Pocket Book, $4\frac{5}{8} \times 3$. Size of Print, $3 \times 2\frac{1}{4}$

Published about 1848.

This print is unsigned.

VIEWS OUT OF EUROPE

Baxter's Number 60

342. The Arctic Expedition in Search of Sir John Franklin.— An effective and interesting print. Sir John Franklin, a Lincolnshire man and hero of six expeditions, sailed from Greenhithe on May 19th, 1845, with Captains Crozier and Fitzjames, next in command, to discover and survey the N.-W. passage to the Pacific. Their ships the *Erebus* and *Terror* were last seen by a whaler near the entrance to Lancaster Sound on July 26th, 1845. From 1848 onwards expedition after expedition was despatched in quest of the missing explorers, and the story of their achievements, although unsuccessful, is now a classic. The British Admiralty offered a reward of £10,000 for the discovery of the expedition, but in 1854, having decided that all hope was futile, withdrew even its financial support from the gallant men who wished to continue the search. Lady Franklin, whose efforts to find her husband were unwearied, exhausted all her private funds, and in 1857, by the aid of public subscriptions, fitted out the little yacht *Fox* to scour King William's Island for the last time. The command was accepted by Captain (afterwards Sir) Leopold M'Clintock, and in July he sailed from Aberdeen. From an Eskimo in Boothia many articles were obtained which belonged to the missing explorers, but similar articles had been discovered before this time, in 1852, by Dr. Jno. Rae. On the south and west coast of King William's Island, however, were discovered skeletons that told of a terrible disaster. Above all, in a cairn at Point Victory, a precious record was found that briefly told the history of the expedition. The facts were conveyed in terse and expressive words: "April 25, 1848. *Erebus* and *Terror* were deserted. Sir John Franklin died on June 11, 1847, and the total loss by deaths up to this date 9 officers and 15 men." The handwriting was that of Captain FitzJames, and a briefer document never told of so tragic a story. Sir John Richardson, in describing this unprecedented calamity, said: "These men forged the last link of the N.-W. passage with their lives."

A Gruesome Discovery

Sir L. M'Clintock, in describing the scene when his men found one of Franklin's boats wedged on King William's Island, wrote: "There was that in the boat which transfixed us with awe. It was a portion of two human skeletons. One was that of a slight person, the other a large, strongly-made, middle-aged man. Near them we found a fragment of a pair of worked slippers. Besides these slippers there was a pair of strong shooting half-boots. One skeleton was in a somewhat more perfect state and was enveloped with clothes and furs. Close beside it were found five watches, two double-barrelled guns—one barrel in each loaded and cocked—standing muzzle upwards against the boat's

side. Five or six small books were found, all of them scriptural or devotional works, except ' The Vicar of Wakefield.' "

No Food

In mentioning the discovery of a sledge, he adds : " I was astonished to find the sledge was directed to the N.-E.—exactly for the next point of land for which we ourselves were travelling. The only provisions found were tea and chocolate. Of the former very little remained, but there was nearly 40 lbs. of the latter. These articles alone could not support life in such a climate, and we found neither biscuit nor meat of any kind."

Referring to the cairn in which the all-important document telling of the fate of the expedition was found, he says : " A great quantity and variety of things lay strewed about the cairn, such as even in their three days' march from the ships the retreating crews found it impossible to carry further. The clothing left formed a huge heap, four feet high."

Strangely enough, the two skeletons mentioned above were the only ones to be discovered by Sir L. M'Clintock's expedition. There were 129 men with Franklin, but " of the many men, probably 20 or 30," says M'Clintock, " who were attached to the boat that was discovered, it seemed most strange that the remains of only two individuals were found; nor were there any graves upon the neighbouring flat lands."

Of the three expeditions sent out about the time of Baxter's print, it probably represents that of the *Enterprise* and *Investigator*, under Sir John Ross, which sailed in 1848. In May, 1849, Sir John and party set out on an exploring expedition, and they were away forty days and travelled 500 miles, and experienced the incident with the Polar bears depicted. The ships are seen in the distance. Baxter has obtained colour effects by adding an aurora as a background to the ice. The plate has no lettering, and was not included in the 1860 Southgate and Barrett Sale Catalogue; but the print is amongst those in Baxter's, Vincent Brooks', and Le Blond's republication lists, but not in that of Vincent Brooks, Day & Son. A panorama was exhibited of this event in Leicester Square in 1850. The print was originally sold at 3s. We have seen prints with embossed seals, and the title is then " View in the Arctic Regions," but these are rare, and except for these the print, when on a sealed mount, always has a gold border.

Published 1850. Size of Print, 8 × 6.

This print is unsigned.

Le Blond.—It is doubtful if Le Blond printed this, though he had the plate. It is more than probable the blocks were either missing or defective. We have never seen a print that conveyed the impression it was printed by Le Blond.

343. Chimborazo.—Books, No. 34 (Humboldt's *Views of Nature*). This great snow-capped mountain, the highest peak of the Andes, and which was first ascended to a height of 19,300 feet in 1797 by the Prussian traveller Humboldt, is shown in the distance; and in the intervening plain are figures, animals, and cactus plants. In the bottom margin of the plate is engraved, in the centre, the above title; and on the right is "Baxter's Patent Oil Colour Printing, XI, Northampton Square," in two lines. The print is taken from a sketch by the author of the book to which it is an illustration. Some prints have an intense blue for the sky, and others have other hues, and the base of the mountain also varies in colour. We have heard it said some of the figures and detail are different in some prints. It is never on a mount.

SIZE OF PAGE OF BOOK, $7\frac{1}{4} \times 4\frac{3}{8}$. SIZE OF PRINT, $5\frac{5}{8} \times 3\frac{1}{4}$.

Published 1850.

This print is unsigned.

Baxter's Number 35

344. Circassian Lady at the bath.—Signed on the right, in the water, near the rushes, "Printed in Oil Colours by G. Baxter, Patentee, XI, Northampton Square," in three lines. The lady, like Pharaoh's daughter, is seen gracefully stealing her way through the rushes into the water. The nude was very exceptional with Baxter, and this print is his nearest approach to it. Engraved in the bottom plate margin are the above title; and "Engraved, Printed, and Published by G. Baxter, Patentee, 11, Northampton Square (Entd. at Stationers' Hall), 1850, from a Painting by Wingael," in one line. This print is a further indication that Baxter was topical. The resistance which the Circassians had for more than half a century offered to the Russian arms had attracted to them the attention of the world. It ultimately culminated, however, in 1859, when the Muscovites captured the Prophet Chief Schamyl, who was the most active and determined of their Circassian foes. The Circassians, however, were a thieving and predatory people. Their women were famed for their beauty, and chiefly supplied the seraglios of Persia and Turkey; those that were thus sold, however, were mostly slaves or descendants of slaves, and they fetched at the time of this print from £20 to £100 according to their beauty. Some uncut prints are without the engraved lettering under the print; these may be proofs. The plate was included in the 1860 Southgate and Barrett Sale Catalogue, which says "two of the blocks are out of chase." The print was in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issue lists; was produced from twelve blocks; and was originally sold at 2s. and 1s. 6d. Some prints are on

mounts with gold border round, then the print is dome shape; when the mount is without the gold border the print is square top.

Published 1850. SIZE OF PRINT, $6\frac{1}{8} \times 4\frac{1}{4}$.

This print is signed as above stated.

Le Blond printed it. The absence of Baxter's signature on the Le Blond print distinguishes the one print from the other. Le Blond's is not a bad production, and, except for the absence of signature, it is not easy to decide.

345. View in Madeira.—Pocket Books, No. 91 (*Scriptural Pocket Book*, 1847). The view of this Atlantic island depicts its one mountain in the background, and a stream running through a rocky gorge in the foreground; on the path, on the right, are figures and trees. The plate was not in the Southgate and Barrett 1860 Sale Catalogue. In the bottom plate margin, in the centre, is engraved the above title; and on the right, low down, is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. The print is upright oblong, and is nearly the same as No. 137 (3) (the Tarantella set), only the landscape is reversed and the print is larger. There were some Missionary troubles in the island about this time. It is the rarest of all Baxter's small landscapes. It is never on a sealed Baxter mount. It may be in Baxter's republication list of 1864 and cannot be identified, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

SIZE OF PAGE OF POCKET BOOK, $4\frac{3}{8} \times 3$. SIZE OF PRINT, $3\frac{3}{8} \times 2\frac{3}{8}$.
Published 1847.

This print is unsigned.

Baxter's Number 143

346. The Mountain Stream. (Indians reposing).—Signed in the water, on the extreme left, "Published Feby. 25, 1855 (there are prints with other dates), by G. Baxter, Proprietor & Patentee, London," in four lines. A gorgeous and elaborate scene of Indian vegetation; the stream is shown running along a rocky bed strewn with débris of fallen timber and huge stones. The 1860 Southgate and Barrett Catalogue of Sale, in which the plate was included, recommends this and Nos. 365 ("Summer," large) and 368 ("Winter," large) as a triptych, and also this and No. 275 ("Gardener's Shed") and 106 ("Wreck of the *Reliance*") as another; and says, "This grand picture is from a drawing made on the spot, and realizes all the sublime effects peculiar to those countries." On the right are the Indians (two women and a child) reposing; in the bottom plate margin is engraved the above title. The print was produced from eleven blocks, and was originally sold at 10s. 6d. The print is included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issue lists.

For an advertisement of the print in 1859 see No. 333 (" Fruit Girl "), and in April, 1856, it was referred to in another advertisement as " painted from nature."

Published February 25th, 1855. SIZE OF PRINT, 14¾ × 11.

This print is signed as above stated.

Le Blond printed it. The absence of Baxter's signature in the Le Blond print distinguishes the one print from the other, but generally Le Blond's is not equal in colouring to that of Baxter.

347. Temples of Philæ, Egypt, or **Temples at Philæ, Ægypt** (see illustration, Plate 56).—Pocket Books, No. 92 (*Scripture Pocket Book*, 1848). The Nile is shown across the print, and the celebrated and now almost lost Temples are on the further bank. On this shore are seen camels and other figures, and on the extreme right is a caryatid building. Philæ is the easternmost of a group of islands and rocks which compose the first Cataract. It is about half a mile long, rather high, and, being entirely covered with magnificent ruins, has, or had, a grand and imposing appearance; the lofty pylons are seen at a great distance, and produce a fine effect. The island divides the Nile into two streams. The principal edifices are, or were, approached by an avenue formed on each side by a gallery supported by columns, the capitals of all of which are different. The columns were first constructed and erected in the rough, and the sculpture finished afterwards. It is on the same plate as Nos. 284 (" Claremont ") and 296 (" Duke of Buccleuch's Residence "); none of the three prints being ever found on a sealed Baxter mount; and the plate was not included in the 1860 Southgate and Barrett Sale Catalogue. Engraved in the bottom plate margin, in the centre, is the above title; on the left is " Baxter's Patent Oil Printing " in one line; and on the right is " 11, Northampton Square," in one line. The print was not in the Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond republication issue lists. If Baxter republished it in 1864 it cannot be identified.

SIZE OF PAGE OF POCKET BOOK, 4⅝ × 3. SIZE OF PRINT, 3⅜ × 2¼.

Published 1848.

This print is unsigned.

EXTERIORS AND LANDSCAPES.

Places not Defined.

Baxter's Number 123

348. Belle of the Village.—Music, Nos. 2 and 10 (" *Belle and the Village Valse* " and " *Jullien's Album* for 1855 "). Signed low down, on the right centre, " Published Octr. 7, 1854, by G. Baxter, Proprietor & Patentee, London," in four lines. A rustic damsel rests on the ground;

she has a sickle in her hand. The cart at the back, the corn at her side, the poppies and cornflowers in her hand, all denote it is harvest-time. It was taken from a painting by Louis. In the bottom plate margin is engraved, in one line, " The Belle of the Village. Engraved, Printed & Published October 7th, 1854, by George Baxter, the Inventor & Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)," in one line; and when on music there is printed on some, in gold letters, under the print, " Printed in Oil Colours by Baxter, the Inventor and Patentee "; but in others there is only " Belle of the Village " under the print in large type. Mr. Möckler says in the *Baxter Journal* (Part 3) that " Unsigned prints which must be called ' proofs ' are sometimes found "; in this, however, he is probably wrong. The print was produced from eleven zinc blocks, and was originally sold at 3s. The plate was in the 1860 Southgate and Barrett Sale Catalogue, and the print was in the republication lists of Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond.

Published October 7th, 1854. SIZE OF PRINT, 8⅝ × 6¼.

This print is signed as above stated.

Le Blond printed it. The absence of Baxter's signature in the Le Blond print distinguished the one print from the other. Le Blond's is not a bad production, but look for absence of colour in eyes and cheeks, and see the print has not been cut so as to hide Le Blond's signature.

Baxter's Number 174

349. " Come, pretty Robin " (see illustration, Plate 58).—The print is signed in the left centre, below the window-sill, " Published July 11th, 1857, by G. Baxter, Proprietor & Patentee, London." A little damsel is depicted leaning out of a casement, and, with a saucer of bread and milk, trying to persuade a doubting robin to be caught and enter a cage. In the bottom plate margin is engraved, in the centre, the above title. Probably the print was taken from some painting, and was intended to be in the nature of a Christmas card. The plate was included in the 1860 sale catalogue of Southgate and Barrett; and the print is in the republication sale lists of Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond; was produced from nine zinc blocks, and was originally sold at 1s. 6d.

Published July 11th, 1857. SIZE OF PRINT, 6 × 4¼.

This print is signed as above stated.

Le Blond printed it. The absence of Baxter's signature is the test that distinguishes the one print from the other. Le Blond's print has a very chalky appearance and an absence of colour in the cheeks and lips; the reds are very brilliant—in Baxter they are more subdued.

Baxter's Number 103

350. " Copper, your honour ?" (see illustration, Plate 49).—Companion print to No. 360 (" Morning Call "). It is signed on the right-hand side, in the ground, " Published Augst. 10th, 1853, by George Baxter, Proprietor & Patentee, London," in four lines. The 1860 Southgate and Barrett Sale Catalogue, in which the plate was included, says of it: " Portrait of a lad who ostensibly follows the occupation of a crossing-sweeper, but whose real occupation is to draw from passers-by their odd halfpence in appreciation of his talent for humour and perseverance. Portrait of a character well known in the streets of London." The print was included in Baxter's republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. This and Nos. 360 (" Morning Call "), 267 (" So Nice! "), 272 (" Stolen Pleasures "), and 269 (" Short Change ") are always very popular prints. In the bottom plate margin, in the centre, is engraved the above title. It was probably adapted from a picture; Baxter does not claim it as an original design, nor does he give the name of any artist. The print was produced from eight blocks, and originally sold for 1s. 6d. Some prints are dated June 1st, 1853, and not August, but they are very rare.

Published 1853. SIZE OF PRINT, $6\frac{1}{8} \times 4\frac{3}{8}$.

This print is signed as above stated.

Baxter's Number 95

351. Crossing the Brook.—Pocket Books, Nos. 96 and 106 (*The Sovereign Pocket Book*, 1847, and *Le Souvenir*, 1847). It is a charming little upright oblong print of a " child of the country " and her dog crossing a stream, and there are sheep grazing under the trees in the background. Engraved in the bottom plate margin, in the centre, is the above title; on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is " From a Painting by R. Westall, Esq., R.A."—also the painter of No. 39 (" Burns and Mary ")—in two lines. The picture was lent to Baxter by R. Harrild, Esq. For plate and details see No. 323 (" Lake Luggellaw"). The prints vary considerably in tone occasioned as to whether the plate engraving was in dark sepia or in a light neutral or other tint. This print, with the two others on the same plate, was produced from eight blocks, and was originally sold at 6d. The print may be in the Baxter 1864 republication list, but cannot be identified; it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The following is the description of the print given in the *Sovereign Pocket Book for* 1847:

" Crossing the Brook.

Child of the country! free as air
Art thou, and as the sunshine fair;
Born, like the lily, where the dew
Lies odorous when the day is new;
Fed 'mid the May flowers like the bee,
Nursed to sweet music on the knee,
Lulled on the breast, to that glad tune
Which winds make 'mong the woods in June;
I sing of thee, 'tis sweet to sing
Of such a fair and gladsome thing.
Child of the country, thy small feet
Tread on strawberries red and sweet:
With thee I wander forth, to see
The flowers which most delight the bee;
The bush o'er which the throstle sung
In April while she nurs'd her young;
The dew beneath the sloe-thorn, where
She bred her twins, the timorous hare;
The knoll, wrought o'er with wild bluebells
Where brown bees build their balmy cells;
The green wood stream, and shady pool,
Where trouts leap when the day is cool."

Size of Page of Pocket Book, $4\frac{5}{8} \times 3$. Size of Print, $3\frac{3}{8} \times 2\frac{3}{8}$.

Published 1847. *This print is unsigned.*

Baxter's Number 177

352. The Cornfield (see illustration, Plate 70).—Signed on the extreme right bottom corner, " Publd. Nov. 20th, 1857, Baxter, Proprietor, London," in two lines. It is taken from a painting by Shayer—also the artist of No. 356 (" Harvest Time ")—and it is a pretty subject. On the left is seen the cornfield, and on the right are a stile and some gleaners resting on a felled tree. In the distance is the church. In the bottom plate margin is engraved, in the centre, the above title. It was produced from ten blocks, and was originally sold at 1s. 6d. The plate was included in the 1860 catalogue, which says of it: " Mr. Shayer never painted a more truthful picture of an English country scene, and the subject has been rendered with all the peculiar force of the Inventor and Patentee." The print was in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists. Baxter's signature is so low down it is often cut through.

Published November 20th, 1857. Size of Print, $6 \times 3\frac{3}{4}$.

This print is signed as above stated.

Le Blond printed it. The absence of Baxter's signature distinguishes the one print from the other. Le Blond's print is good and, except for the signature, difficult to distinguish.

Baxter's Number 58

353. " The Day before Marriage " (see illustration, Plate 2).—The 1860 Southgate and Barrett Sale Catalogue recommends this print, and No. 359 (" Lovers' Letter-box ") and 362 (" The Parting Look "), as a triptych. It is signed on the right, " London, Published by the Proprietor, George Baxter, Patentee, 11 & 12, Northampton Square," in five lines, also when dated (sometimes the print is undated) it bears one of the following dates:—

June 12th, 1853.
July 30th, 1853.
March 1st, 1854.

By far the rarest date is the 12th June, then the undated variety, then July 30th, and the commonest is the 1st March, 1854. This is one of the ever popular set of four ladies, the other three being Nos. 260 (" The Bridesmaid "), 359 (" The Lovers' Letter-box "), 333 (" The Fruit Girl of the Alps "), or, with " The Parting Look," in the centre, it makes an excellent set of five.

A lady is depicted, hatless, in the dress of the period, sitting on the trunk of a tree considering a letter. Her dress varies in colour somewhat from dark purple to dark blue, but fading has perhaps much to do with this as the reds go out faster than the blues. In the bottom plate margin are engraved the above title and " Designed by Fanny Corbaux, Engraved, Printed & Published (one of the above dates) by the Proprietor, George Baxter, the Inventor and Patentee, of Oil Colour Picture Printing, 11 & 12, Northampton Square, London (Entered at Stationers' Hall "), in two lines. For other prints after this artist see " The Carrier Pigeon " (No. 41). The plate was in the above Catalogue, which says: " This picture has remained exceedingly popular from the day of its publication and is in daily demand. As a portrait of a beautiful female it is certain always to command the admiration and patronage of the public."

The print is included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

The signature on the plate has undoubtedly been altered as to this, see page 178. The original signature was in large brown letters, " Printed in Oil Colours by G. Baxter, the Inventor & Patentee," and this was altered to the signature in black above given, but the original signature or part of it is often visible. The publication was announced in Baxter's *Pictorial Key*, published in 1851 as shortly to be published, and was an outcome, no doubt, of the Prince Consort telling him of his preference for productions on a large scale, see page 108. The original painting was exhibited in the 1851 Exhibition. The print was produced from fourteen zinc blocks, and was originally sold at 10s. 6d. For an advertisement of the print in 1859, see No. 333 (" Fruit Girl of

the Alps "), and in February, 1854, there was a previous advertisement as follows :—

"From the beautiful painting by that talented artist Miss F. Corbaux, which was so admired by Her Majesty at the Exhibition, and elicited the highest encomiums of the public press. Each copy is a perfect fac-simile of the original picture executed on a large scale, and forming the most beautiful drawing-room picture ever published."

SIZE OF PRINTS, $14\frac{7}{8} \times 10\frac{7}{8}$.

Published 10th June, 1853, and later as above stated.

This print is signed as above stated.

Le Blond printed it; the absence of Baxter's signature in the Le Blond print distinguishes the one production from the other. Le Blond's print is chalky and lacks those beautiful flesh tints that we find in Baxter, and it has a flat appearance.

Baxter's Number 57

354. Flora, or **Flora the Gipsy Girl"** (see illustration, Plate 52).—This print is upright oval, and it often has a gold border round it on its sealed mount. It depicts a smiling, dark-haired, bright-eyed damsel—said to be Baxter's daughter—with a circle of flowers twined round her neck, arms and hair. The plate was included in the 1860 Southgate and Barrett Catalogue, which says of it: "A picture of a young girl wearing a necklace of newly gathered flowers, and presenting an apt representation of the floral goddess." The print was amongst those mentioned in Baxter's republication list, but it is not in the lists of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. Baxter announced it in his Catalogue in the *Pictorial Key to the Great Exhibition and Visitors' Guide to London* "as shortly to be published" (see page 538 of this Volume). It is a charming, somewhat rare and favourite subject, and was produced from eleven blocks. The plate has no lettering. The original price of the print was 3s. It was probably taken from a picture, and is exactly in the form of the chromolithograph (which, however, is larger) by I. Brandard, which forms the illustration to "The Garland Polka" by D'Albert; but whether one is copied from the other or both are taken from a picture is not known. (As to Hon. Mention at the Exhibition see page 117.)

SIZE OF PRINT, $8 \times 6\frac{3}{8}$.

This print is unsigned.

355. Gathering Apples.—Books, No. 77 (*Sights in all Seasons*). This is an oval upright print, enclosed in an ornamental scroll, showing a man up a ladder, by the side of a cottage, gathering the fruit from the tree. Children and baskets are on the ground below, and in the background is landscape. On the right is "Baxter's Patent Oil Printing, 11, Northampton Square," engraved in two lines. In some prints

instead of the word "Printing," it is "Printer"—a clerical error. The prints in the later edition of the book of the same subject were printed by Kronheim. In many of Baxter's prints of this subject the sky is formed by ruled lines. See prints Nos. 97 ("Hindoo Temple") and 280 ("Marine Residence, Isle of Wight"). The print is never on a Baxter mount.

SIZE OF PAGE IN BOOK, $5\frac{1}{4} \times 4$. SIZE OF PRINT, $4 \times 3\frac{1}{4}$.

Published 1844.

This print is unsigned.

Baxter's Number 160

356. Harvest Time (The Gleaners) (see illustration, Plate 67).—Signed on the left, low down, "Published June 16th, 1856, by George Baxter, Proprietor & Patentee, London." The gleaners—a woman in a blue dress and a girl in a red one patting a dog—are shown resting against a stile, and on the right are two large trees. The 1860 catalogue describes it as "a pure English scene beautifully executed." It is after a picture by Shayer, who was also the artist of print No. 352 ("The Cornfield"), and it makes an admirable pair with No. 290 ("Hop Garden"). Engraved in the bottom plate margin, in the centre, is the above title in one line. Sometimes prints by G. Baxter, junior, are seen, as it was one of the plates not sold to Vincent Brooks and which he retained and printed from. The print was produced from twelve blocks, and was originally sold at 1s. 6d. The plate was included in the above catalogue, and the print is in the Baxter republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. Unsigned prints are common. It is conjectured these were published by Baxter before he signed his plate. It has been said they are Vincent Brooks' printing, but, seeing he never had the plate, and if he did, printed from it as it left Baxter's hands, it seems very highly improbable.

Published June 16th, 1856. SIZE OF PRINT, $6 \times 4\frac{1}{4}$.

This print is signed as above stated.

Baxter's Number 164

357. Little Red Riding Hood (see illustration, Plate 58).—This young lady is depicted in her red hood and cape and with her immense hands folded over her basket. It is in reality a portrait of Lady Rachel Eveline Russell (a daughter of a Duke of Bedford and afterwards wife of Lord J. W. Butler) when six years old, and is from a painting executed by Sir Edward Landseer (the artist of the "Dogs of St. Bernard"), between 1823 and 1839. In the bottom plate margin is engraved the above title in the centre, and on the

left is " Published Dec. 9, 1856, by G. Baxter, Proprietor & Patentee, London," in three lines. The print was produced from eight blocks, and was originally sold at 1s. 6d. The plate was in the 1860 Southgate and Barrett Sale Catalogue; the print is included in the republication lists of Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond.

Published December 9th, 1856. SIZE OF PRINT, $6\frac{1}{4} \times 4\frac{3}{8}$.

Le Blond printed it. Baxter's print is on better paper, and his eyes, cheeks and lips are beautifully coloured, which effect Le Blond greatly misses. Le Blond's signature in this print is high up on the right, but is often painted over or otherwise obliterated.

Baxter's Number 97

358. The Little Gardeners or **Les petits Jardiniers.**—Pocket Books, Nos. 105 and 106 (*Marshall's Cabinet of Fashion*, 1847, and *Le Souvenir*, 1847). A little boy is held up on a wall by his sister; he is holding flowers over his head. Engraved in the bottom plate margin, in the centre, is the above title; on the right is " From a Painting by E. Magnus, Esq," in two lines; and on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For plate details see No. 323 (" Lake Luggellaw "). The print, with the two others on the same plate, was produced from eight blocks, and was originally sold at 6d. It greatly varies in quality. It was from a well-known picture of those days. There is a large round print of the same subject said to be a Baxter plate, but it is never seen in colours. The following is the description of the print in *Marshall's Ladies' Cabinet of Fashion* : " For the loan of the picture from which this engraving is taken we request E. Gambert, Esq., to accept our thanks." For the benefit of little gardeners we quote a few lines from Cowper's " Task " :

" He who would see his flowers disposed
Slightly and in just order, e'er he give
The beds the trusted treasure of their seeds
Forecasts the future whole; that when the scene
Shall break into its preconceived display,
Each for itself, and all as with one voice
Conspiring, may attest his bright design;
Nor even then, dismissing as performed
His pleasant work, may he suppose it done.
Few self-supported flowers endure the wind
Uninjured but expect the upholding
Of the smooth-shaven prop; and neatly tied
Are wedded thus, like beauty to old age,
For interest sake, the living to the dead—

Some clothe the soil that feeds them, far diffused
And lowly creeping, modest and yet fair,
Like virtue, thriving most when little seen,
Some, more aspiring, catch the neighbour shrub
With clasping tendrils, and invest his branch,
Else unadorned, with many a gay festoon
And fragrant chaplet recompensing well
The strength they borrow with the grace they lend."

The print may have been included in Baxter's 1864 republication list, but it is not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond.

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $3\frac{1}{2} \times 2\frac{1}{4}$.

Published 1847.

This print is unsigned.

Baxter's Number 145

359. The Lovers' Letter-box (see illustration, Plate 6).—The 1860 Southgate and Barrett Catalogue recommends this and Nos. 333 ("Fruit Girl of Alps") and 362 ("The Parting Look") as a triptych. The print is signed on the wall, on the left, "Published August 30th, 1856, by George Baxter, Proprietor & Patentee, London," in four lines. It is from a painting by Jessie M'Leod. A young lady, in the costume of that day, is seen placing a love-letter in the letter-box, which for the nonce is a hole in a tree. It is one of the much-sought-after set of four ladies, Nos. 260 ("The Bridesmaid"), 333 ("Fruit Girl of Alps"), and 353 ("Day before Marriage") being the others; and with "The Parting Look" (No. 362) in the centre and two of the ladies each side there is formed a most attractive quintet. The plate was included in the 1860 catalogue, which describes this print as an "interesting love episode." There is engraved in the bottom plate margin "Love's Letter Box," but on the Baxter seal it is called by the above title. The print was produced from a plate and twelve zinc blocks, and was originally sold at 10s. 6d. For an advertisement of the print in 1859 see print No. 333 ("Fruit Girl"). The print was included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Published August 30th, 1856. SIZE OF PRINT, $15 \times 10\frac{7}{8}$.

This print is signed as above stated.

Le Blond printed it. The absence of Baxter's signature in the Le Blond print distinguishes the one from the other. The beautiful flesh-tints of Baxter are missing in Le Blond.

Baxter's Number 104

360. The Morning Call (see illustration, Plate 49).—It is signed on the bottom step, on the right-hand side, " Published September 1st, 1853, by G. Baxter, Proprietor and Patentee, London," in six lines. Engraved in the bottom plate margin, in the centre, is the above title. The sweep has called one snowy morning, and by the marks he has left round the knocker, and the energy with which he is pulling the bell, is carrying out the instructions on the door to " knock and ring " with vigour and to the letter; and from the appearance of his mouth there is little doubt but what his " morning call " will be duly heard if not appreciated. The house at which this early caller is visiting is No. 11, and there is a brass plate on the door bearing the words " G. Baxter, Offices No. 12 "; and this is generally thought represents Baxter's premises in Northampton Square, but we believe this is not so. The plate was included in the 1860 Southgate and Barrett Sale Catalogue, which says: " A sweep endeavouring to arouse the sleeping inmates in order that he may pursue his morning avocations." The print is included in the Baxter, but not in the Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond republication lists. It was produced from eight blocks, and was originally sold at 1s. 6d. It is a very favourite subject; is probably not an original design, but adopted from some other picture with Baxter additions. It is a companion to No. 350 (" Copper, your Honour? ").

Published September 1st, 1853. SIZE OF PRINT, $6\frac{1}{8} \times 4\frac{1}{8}$.

This print is signed as above stated.

360a. Morning Lessons. — The print depicts a father and mother and three children in a sitting-room going through the morning lessons. The lettering beneath the subject is " Frontispiece," in one line, and " Printed in Oil Colours by George Baxter, Patentee," in one line, and " 11, Northampton Square," in one line. It was evidently intended for, and perhaps was, a book illustration, but the volume it embellished is not known. There are at present only four copies known, but probably others will come to hand as time goes on. It is of no great artistic merit, and is produced from a low grade plate.

Published between 1843 *and* 1857. SIZE OF PRINT, $3\frac{1}{2} \times 2\frac{1}{2}$.

This print is unsigned.

361. Parhelia (see illustration, Plate 56).—Books, No. 41 (Milner's *Astronomy and Scripture*). It represents the natural phenomena of mock suns. " In 1698 the appearance exhibited in the frontispiece (this print) was seen in England. Beneath a dark and watery cloud the real sun shone out with his usual brightness as the centre there represented. On each side a false sun appeared of nearly equal brightness and perfectly white. At the same time, at a consider-

able distance, a half sun was seen. . . . Many observations of Parhelia are on record. . . . Their cause is to be found in certain electrical conditions of the atmosphere and in its refractive property."—Milner's *Astronomy*, pages 145-6. It is an excellent print, and shows a river and bridge and a city in the distance, and probably was the last book embellishment done by Baxter for Snow. Engraved under the print, in the centre of the bottom plate margin, is the above title, and below that, in one line, is " London: John Snow, Paternoster Row, 1843 "; and on the right, in one line, is " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." It is never on a sealed Baxter mount.

SIZE OF PAGE OF BOOK, $6\frac{3}{4} \times 4\frac{1}{8}$. SIZE OF PRINT, $4\frac{1}{2} \times 2\frac{3}{4}$.

Published 1843.

This print is unsigned.

Baxter's Number 204

362. The Parting Look, from a painting by E. H. Corbould, Esq.—This print, which shares with the " Dogs of St. Bernard " (No. 335) in being the largest of Baxter's figure subjects, is signed on the right " Published Feby. 6th, 1858, by G. Baxter, Proprietor & Patentee, London," in four lines. The painting from which it is adapted is called " The Parting Glance." It has been stated the scene represents Olivia leaving home, from *The Vicar of Wakefield*; but this is not correct. We have seen a print on which, at the back, was a printed label which said " Realizing Tennyson's ———." The last words were cut off, but it was sufficient to indicate that what was in mind was a poem of that laureate and not a novel by Goldsmith. The picture represents a young lady leaving home, at the gate of which she, with a tear on her cheek, is giving her " parting look." The subject is Victorian, but the beautiful colouring, the exquisite details of the lace and dress pattern, the fine flesh-tints, and the wonderful register stamp it as a piece of printing of supreme merit. It is said that Prince Albert took an interest in it, and that it was at his suggestion that the man carrying the portmanteau down the path on the left was inserted, as he said the young lady would have some luggage. This may or may not be the fact; but as the print is avowedly from a painting, and is so stated by Baxter in his stamp on the mount, it would be a great liberty to take; but at the same time, if he thought fit to do it he would, and there being no copyright then in a painting, he could not be prevented; but it is a fact that for some reason some prints have the man carrying a box and some have not. It is clear that this figure has been taken out of the plate (not put in), as the mark or outline is clearly discernible in most prints that are without it where it has been, especially in

uncoloured copies; but it may have been originally printed without, though we think not, and then the figure may have been put in and then again taken out; but the picture by Corbould has in it the man and box. Writing to Baxter in February, 1857, Mr. E. H. Corbould, the artist—also of No. 367 (" Gathering Roses ")—quotes some lines (not from *The Vicar of Wakefield*) which he thinks applicable to this picture, and which unfortunately are not now available or they might throw light on the Tennyson quotation, and refused his leave to Baxter to copy another of his works which was then exhibiting at the Crystal Palace, Sydenham, for he says: " I have no sort of idea that the most accurate rendering of a work of art (so close a copy, in fact, that each print shall appear a facsimile of the original) would add to the value of the picture; but, on the contrary, my belief is no persons could be found who would give the full price for it when perhaps they could purchase fifty copies for the same sum." It may well be that Baxter engraved out the figure in question to placate the artist so as to differentiate the painting from the print. The plate was included in the Southgate and Barrett 1860 Catalogue of Sale; the print is included in Baxter's republication list, but not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The catalogue describes the picture as " a most gorgeous picture, after the original by Corbould; a great favourite with the public; and one of the richest productions ever issued by the Patentee." Engraved in the bottom plate margin is " The Parting Look." The 1860 catalogue also recommends that and Nos. 353 (" Day before Marriage ") and 359 (" Lovers' Letter Box ") as a triptych, and also this and Nos. 260 (" Bridesmaid ") and 333 (" Fruit Girl of the Alps ") as another. The plate has been printed from in black by someone since Baxter's death, and his signature in those productions is erased. The print was produced from a plate and twelve blocks, and originally advertised at £2 2s. 0d.; but in the advertisement of it in 1858 we have " Now publishing on a large scale, 25½ × 18½, price 25s., one of the most beautiful pictures ever published, entitled ' The Parting Look,' after the original by Corbould." (See also under print No. 335.) In his republication list Baxter advertised the print with narrow margin 10s. 6d., with large margin 15s., or proof impressions, with patentee's signature and extra large margin, £2 2s. 0d.

Published February 6th, 1858. SIZE OF PRINT, 25½ × 18½.

This print is signed as above stated.

363. The Parting Look (another variety).—The same as the last print, except for the absence of the man and box as stated under the heading of No. 362, which see.

This print is signed as before stated.

364. The Parting Look (another variety).—The same as the last two prints with the addition of some extra lace round the girl's neck, produced by an alteration to, or additional block. See print No. 362.

This print is signed as before stated.

Baxter's Number 193

365. Summer, after W. E. Jones (see illustration, Plate 35).—Companion print to " Winter " (No. 368). This is usually called " The large ' Summer,' " and represents a well-known inn called " The Swan Inn," eight miles from Brighton, and a noted place for the foxhounds to meet. The comfortable old inn, with porch and figures standing in it, and a knife-grinder in front is shown; on the right the church spire is seen peeping between the trees. The plate has no lettering. It was advertised in January, 1860, as " after W. E. Jones, companion picture to ' Winter ' by the same artist," and no advertisement by Baxter appears after then before his retirement. The 1860 Southgate and Barrett Catalogue recommends this and Nos. 368 (" Large ' Winter ' ") and 346 (" The Mountain Stream ") as a triptych. The plate was included in that catalogue, and the print was in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issue lists. It was produced from ten blocks, and was originally sold at 10s. 6d. (See pages 141, 160, 179, 190 and 354 of this volume.)

Published 1860. SIZE OF PRINT, 15 × $10\frac{3}{4}$.

This print is unsigned.

Le Blond printed it. The great test is that in Le Blond's production the sign of " The Swan Inn " can be read; in Baxter's print it is upside down and cannot be. Le Blond's is a fine print, and, except that he does not attain the same depth and warmth of colour, it differs little from that of Baxter. On the two being placed side by side the difference is seen.

366. Summer (see illustration, Plate 55).—Pocket Books, No. 114 (Suttaby's *Marshall's Ladies' Elegant Pocket Souvenir*, 1849). It is usually called " The small ' Summer,' " and an exquisite little, nearly square, print it is. Two haymakers are resting on a bank, while a damsel sitting with them is making a nosegay, but the dog at their feet seems quite uninterested in what they are doing. The detail should be looked at with a lens; the church in the distance on the right, the resting haymakers on the left, and the landscape in the distance make a beautiful miniature. It is on the same plate as No. 326 (" La Biondina "), which see for further particulars. Engraved in the bottom plate margin, in the centre, is the above title; on the left is " Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is " From a Painting by J. Noble," in two lines. This and the other print on the same plate were produced

from a plate and twelve blocks. It was originally sold at 6d. The following is the description of the print in the above pocket-book:

"SUMMER.

Now swarms the village o'er the jovial meed;
The rustic youth, brown with meridian toil,
Healthful and strong; full as the summer rose
Blown by prevailing suns, the ruddy maid,
Half naked, swelling on the sight, and all
Her kindled graces burning on her cheek;
Even stooping age is there; and infant hands
Trail the long rake, or, with the fragrant load
O'er charged amid the kind oppression roll.
Wide flies the tedded grain; all in a row
Advancing broad, or wheeling round the field,
They spread their breathing harvest to the sun,
That throws refreshful round a rural smell;
Or, as they rake the green-appearing ground,
And drive the dusky wave along the mead,
The russet haycock rises thick behind
In order gay. While, heard from dale to dale,
Waking the breeze, resounds the blended voice
Of happy labour, love, and social glee.
Or rushing thence, in one diffusive band,
They drive the troubled flocks, by many a dog
Compelled, to where the mazy running brook
Forms a deep pool; this bank, abrupt and high,
And that fair spreading in a pebbled shore."

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZE OF PRINT, $2\frac{7}{8} \times 2\frac{3}{8}$.
Published 1849.

This print is unsigned.

Baxter's Number 165

367. Summer Time—"Half light, half shade, she stood" (see illustration, Plate 74).—Signed on the ground, on the left, "Published Dec. 1, 1856, by G. Baxter, Proprietor & Patentee, London," in two lines. There is a damsel in a garden, in dainty summer costume, reaching to gather roses, and for this reason the print is often called "Gathering Roses." It is taken from a picture by Edward Corbould, and is, when unfaded, a beautiful piece of colouring. "The Parting Look" (362) is also after Corbould, and under that heading will be seen that there grew up in the artist's mind an antipathy to Baxter copying his pictures. Apparently both these pictures represent scenes from Tennyson's poems. This print was produced from ten blocks, and was originally sold at 1s. 6d. The plate was in the 1860 Southgate and Barrett Sale Catalogue, and

the print was included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication issue lists. Under the print, in the plate margin, is engraved "Summer Time." The inspiration was from "The Gardener's Daughter," which runs:

"For up the porch there grew an Eastern rose,
That, flowering high, the last night's gale had caught,
And blown across the walk. One arm aloft—
Gowned in pure white, that fitted to the shape—
Holding the bush, to fix it back, she stood.
A single stream of all her soft brown hair
Pour'd on one side: the shadow of the flowers
Stole all the golden gloss, and, wavering
Lovingly lower, trembled on her waist—
Ah, happy shade,—and still went wavering down,
But e'er it touch'd a foot, that might have danced
The greensward into greener circles, dipt,
And mix'd with shadows of the common ground!
But the full day dwelt on her brows, and sunn'd
Her violet eyes, and all her Hebe bloom,
And doubled his own warmth against her lips,
And on the bounteous wave of such a breast
As never pencil drew—Half light, half shade,
She stood, a sight to make an old man young."

Published December 1st, 1856. SIZE OF PRINT, 6 × 4¼.

This print is signed as above stated.

Le Blond printed it. The absence of Baxter's signature in the Le Blond print distinguishes the one print from the other, but Le Blond's production is fairly good.

Baxter's Number 186

368. Winter, after W. E. Jones (see illustration, Plate 35).—A companion print to No. 365 ("Summer"), by the same artist. This print is usually called "The large 'Winter.'" This wintry view of an English landscape is as picturesque as the most ardent lover of the romantic or a Dutch artist could desire. The frozen pond and the fallen tree stand out, and the landscape and whole scene are as lifelike as could be wished. The solid old church, the low thatched, comfortable cottage, and the searchers after fuel all seem to proclaim it is Christmas; and an effective figure is the woman in the centre carrying the Yuletide fuel. The well-managed red sunset proclaims that the long winter night in setting in. The plate has no lettering. It was included in the 1860 Southgate and Barrett Catalogue, which recommends this and Nos. 365 ("Large 'Summer'") and 346 ("Mountain Stream") as a triptych; and also says "the subject is highly admired and forms a first-rate

companion to ' Summer.' They are, and must continue, a valuable property as companion pictures of English country scenes." The print was produced from eight blocks, and was originally sold for 10s. 6d. There are some who point out that if the church faces east and west the sunset and the shadows are wrongly placed. An advertisement appeared in March, 1859, " Now publishing, price 10s. 6d., in oil colours, Baxter's new picture entitled ' Winter,' pronounced by the public press to rival his former vivid copies of the productions of the first masters." This and " Summer " (365) make a delightful pair, the red glow of the midsummer warmth in the one contrasting very vividly with the steel-like surface of the frozen ground and raw atmosphere in the other. The print is included in the Baxter, Vincent Brooks, Vincent Brooks, Day & Son, and Le Blond republication lists.

Published 1859. SIZE OF PRINT, 15 × 11¼.

This print is unsigned.

Le Blond printed it, and his is a good print, but not equal in merit to his "Summer." It is difficult to here denote all the differences, but side by side it will be seen Baxter's print has much greater depth of colour, the sunset is better managed, the figures stand out better, and the appearance of flatness which characterises the Le Blond print is avoided.

369. Winter (see illustrations, Plate 57).—Pocket Books, No. 103 (Suttaby's *Carnan's Ladies' Complete Pocket Book*, 1849). This is usually called " The small ' Winter.' " It is a pretty little upright oblong print of a frozen-up water-mill, and in the foreground are children playing on the ice. It is on the same plate as No. 317 (" View from deserted rock-quarry on Wye "). There must be two plates, but neither was in the 1860 Southgate and Barrett Sale Catalogue. When it is on a sealed Baxter mount the size varies; sometimes it is about the same size as it appears in the pocket-book, and sometimes it is longer, showing the whole top of the large tree on the left. A print on a mount can be cut before being affixed, but it is otherwise with an impression for a pocket-book page. Although there is lettering on the print, as it appears in the pocket-book, there is none on the plate of the larger print, so, unless there were two plates, the lettering must have been separately engraved. In the bottom plate margin, engraved in the centre of the pocket-book variety, is the above title, and below that is " Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by J. P. Pettitt," in three lines. The print was originally sold at 6d. It may have been in the Baxter 1864 republication list and cannot be identified; but it was not in those of Vincent Brooks, Vincent Brooks, Day & Son, or Le Blond. The following is the description of the print in the above pocket-book:

"HOAR FROST.

The verdure of the plain lies buried deep
Beneath the dazzling deluge; and the bents
And coarser grass upspearing o'er the rest
Of late unsightly and unseen, now shine
Conspicuous, and in bright apparel clad
And fledged with icy feathers, not superb.
The cattle mourn in corners, where the fence
Screens them, and seem half-petrified to sleep
In unrecumbent sadness. There they wait
Their wonted fodder; not like hungering men
Fretful if unsupplied; but silent, meek,
And patient of the slow-paced swain's delay
He from the stack carves out the accustomed load,
Deep plunging, and again deep plunging
His broad keen knife into the solid mass;
Smooth as a wall the upright remnant stands,
With such undeviating and even force
He severs it away: no needless care,
Lest storms should overset the leaning pile,
Deciduous on its own unbalanced weight."

We are indebted to the kindness of Thomas Hodgkinson, Esq., for the loan of the picture from which this engraving was made."

SIZE OF PAGE OF POCKET-BOOK, $4\frac{5}{8} \times 3$. SIZES OF PRINTS, $3\frac{5}{8} \times 2\frac{1}{4}$ and $2\frac{7}{8} \times 2\frac{1}{4}$.

Published 1849.

This print is unsigned.

CHAPTER XXI

CATALOGUE OF SOME MISCELLANEOUS PRINTS

370. Shells and their inmates.—Books, No. 73 (*Shells and their Inmates*). A group of shells is shown. Under the print, in the centre, in large letters, is " Frontispiece "; and under that, in one line, is " Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." Other prints have the Northampton Square address.

SIZE OF PAGE, 5¼ × 4. SIZE OF PRINT, 3¼ × 3 (about).

Published 1841.

This print is unsigned.

371. Yggdrasill, the Mundane Tree.—Books, No. 39 (Mallet's *Northern Antiquities*). The print represents an allegorical design from a Scandinavian myth that the earth is in the centre of a vast ocean encircled by a great serpent holding its tail in its mouth. Carlyle refers to the legend in his *Heroes and Hero-worship*. Under the print is " Baxter's Patent Oil Printing, 11, Northampton Square," in one line; and under that, in two lines, is the above title.

SIZE OF PAGE, 7½ × 4½. SIZE OF PRINT, 4½ × 3½ (about).

Published 1847.

This print is unsigned.

372. Designs for Title-pages of Pocket Books.—Baxter executed several designs for the title-pages of pocket-books. At the commencement of his pocket-book illustration in 1846 he engraved scrolls in six different designs on one plate for the following pocket-books: (1) *Carnan's Ladies' Complete Pocket Book;* (2) *Poole's London Annual Repository;* (3) *Carnan's Ladies' Own Memorandum Book and Daily Pocket Journal;* (4) *Poole's Elegant Pocket Album;* (5) *The Sovereign Pocket Book;* (6) *Marshall's Cabinet of Fashion.* There were probably others. In some cases there is in minute letters, low down on the left, " Baxter," and on the right " Patentee "; but in others, when the scroll is in monochrome, there is, on the left, " Baxter Sc."

Dates various. SIZE OF PAGE AND SCROLL, 4⅝ × 3.

373. Map.—Somewhere about the time of the Franco-Sardinian-Austrian War of 1859, Baxter published a map (not in colours) which he called "Baxter's historical map of the victories gained by the French and Sardinian troops in Italy under the command of the Emperor Napoleon III. Executed by George Baxter, the Inventor and Patentee of Oil Colour Printing, 11 & 12, Northampton Square, London." It has on it some little views of the different battles of the campaign.

Published about 1859. SIZE, 21 × 14½.

374. Diagrams, Plate of.—Books, No. 87a (Young's *Course of Lectures*). Under the print, on the right, is "Baxter's Patent Oil Printing, 11, Northampton Square"; and in the centre is "Taylor and Ashton, Upper Gower Street, 1845."

SIZE OF PAGE AND PRINT, 10 × 8¾.

This print is unsigned.

374a. Diagrams, Plate of.—Books, No. 87a (Young's *Course of Lectures*). This is another plate of diagrams in the same book as No. 374, and it has exactly the same lettering.

SIZE, same as 374.

This print is unsigned.

374b. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 1. Represents part of the great universe according to the Newtonian System, the stars as suns with worlds revolving round them as is supposed. "Drawn by Isaac Frost" is engraved under the plate on the left, in one line, and on the right is "Engraved by W. P. Chubb & Son, 7, Charterhouse St.," in one line, and in the centre is "The Newtonian System of the Universe," in one line, and under that is "Printed in Oil Colours by G. Baxter, Patentee, 11, Northampton Square," in one line.

SIZE OF PAGE, 12¼ × 9½. SIZE OF PRINT, 10¾ × 7½.

Published 1846.

This print is unsigned.

374c. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 2. Shews the sun as a fixed body in the centre of the system, with Mercury, Venus, and the Earth, with their various distances away; the other planets and stars in the distance.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

374d. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 3. Shews the sun in the centre of the system, the Earth, Mars and Jupiter, with their several distances from each other, and their orbits.

The lettering and sizes, and date of publication, are the same as 374b.

This print is unsigned.

374e. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 4. Shews the impossibility of producing a perfect penumbra by one sun, even supposing the sun to be so much larger than the earth, and also that the short shadow of the moon could not eclipse the sun from the earth even admitting that the shadow of the earth would terminate in a point according to the Newtonian system; it likewise shews the absolute necessity of two suns to produce a perfect penumbra, i.e. a shadow that is half light and half dark on each side of the shadow of the earth.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

374f. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 5. Shews five positions for each of the Polar stars, with the Earth in four positions, and the sun in the centre, proving that let the earth be placed in either of these four positions and removed therefrom it must deviate from any two given Polar stars, and thus prove beyond dispute that the earth does not move from its situation but keeps the Polar stars continually at its poles, although the Polar stars may appear to vary one or two degrees by virtue of refraction occasioned by winter and summer seasons.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

374g. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 6. Is designed to shew how it would be if the sun was a fixed body in the centre, and the earth revolving in its orbit round it, how the earth would vary with every fixed star on the Equator by degrees throughout the whole of its orbit, and would not be in the same position with any one of these fixed stars two successive days throughout all the year, either in its diurnal or annual motion, but would be in one position, with each star, once in every year and not oftener.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

374h. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 7. Shewing the earth in the centre, and the impossibility of the sun being more than about three diameters of our earth in distance from the earth, which would be about 24,000 miles, otherwise the sun would be seen in the distance far below the earth in the morning and in the evening, and we should see the sun for more than twelve hours on the Equator out of the twenty-four hours; this will deduct from the Newtonian computation of 95,000,000 of miles the following number:

95,000,000
94,976,000

Remainder 24,000

and will also shew that should the sun be at that distance we should then only have six hours darkness out of the twenty-four, as may be seen by the shadow of the earth. The poles in the plate are placed East and West for the purpose of shewing the globe more perfectly.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

374i. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 8. Shews three situations of the sun with the earth, and how the sun varies 47 degrees with the North and South Polar stars, and the centre of our earth in the height of summer and the depth of winter; also the eclipse of the sun by the moon passing between the earth and the sun, with the shadow of the moon thrown upon the earth, and the moon eclipsed by a planetary dark body passing between the moon and our earth, with its shadow thrown upon the earth. Both the eclipses are shewn on this plate to prove the similarity of effect, only the shadow of the moon from the sun is much the strongest, because it doth eclipse the greater light; it doth also point out the true form of the shadow of each eclipse as it really is, according to the principles of shadow expanding as it increases in distance.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

374j. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 9. Shows that the six divisions of that part of the earth, situate between the two tropic lines of Cancer and Capricorn, are the spaces which Enoch the seventh from Adam called six gates wherein the sun god goes forth to the visible heavens to shine upon the earth, and the sun going twice through each gate makes twelve

times (or twelve months) one whole year. The year originally commenced when the sun was on the Equator, and then it traversed six months in the Northern Hemisphere and six months in the Southern Hemisphere; the year was then completed.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

374k. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 10. Gives at one view the day and night scene of the sun, moon, and the stars shining upon the earth, and will at once strike the mind with the truth of those declarations of Moses when he says, in his declaration of the creation of the world (see Genesis), that God made two great lights, the greater light to rule the night; He made the stars also. And "God set them in the firmament to shine upon the earth." About one half of the stars are to be seen, the others being hid from view by the light of the sun; the clouds are omitted, to show the luminaries more clearly.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

374l. Diagrams, Plate of.—Books, No. 28a (Frost's *Two Systems of Astronomy*). *Plate* 11. Will convey to the mind a grand view of a complete system according, with the Holy Scriptures, showing the Kingdom of the Eternal God infinite in length, breadth, and height, suitable to an infinite and glorious personal Majesty, who is the source of truth and righteousness. Also the eternal earth and waters, and the world which God created out of them and which we now inhabit, with an atmosphere round it and encompassed about with a firmament to divide it from those eternal earth and waters that are above the stars. And in this world the good and evil natures are mixed together in mankind, and will continue so until the last day, when God will separate them from each other for ever, as is declared in Holy Writ.

The lettering and sizes, and date of publication are the same as 374b.

This print is unsigned.

375. Book Cover. — Books, No. 69 (Pike's *Persuasives to Early Piety*). Designs for the covers of the book in red, blue, green and gold on one side, and under this design is "Baxter, Bronze Printer, &c., 11, Northampton Square," in one line; on the other side is a convolvulus wreath; there is also a design at the back of the book. This design exists; whether it was actually used yet remains to be proved.

376. Book Cover.—Books, No. 70 (Pike's *Female Excellence*). Designs for the covers of the book in blue, green, and gold, and floral pattern on one side, and under this design is " Baxter, Bronze Printer, &c., 11, Northampton Square," in one line, and on the other side is a design, and another at the back of the book. It has yet to be proved whether this design was actually used.

377. The Teeth in Age (see illustration, Plate 63).—Books, No. 40 (Miles' *The Teeth*). Two views of the head of a man on one page, No. 1 being the declining state of the muscles, the countenance, and general health from the loss of teeth, and No. 2 their comparatively retrieved condition, after a few months' use of a set of that author's best artificial teeth. There is, on the print, a reference to pages 10, 19 and 57 of the book. Under the print, in one line, is " Baxter's Patent Oil Printing, 11, Northampton Square." This is a very rare print.

Published 1846, *but there was an edition as late as* 1857.

SIZE OF PAGE AND PRINTS, ABOUT 7 × 4.

These prints are unsigned.

CHAPTER XXII

Illustrated Books, Pocket-Books, and Music, in Colours, by Baxter.

PART I

Books

All the books set forth in this part of this Chapter contain illustrations by Baxter in colours.

Occasionally it will be found that the same print appeared in more than one volume. The reason for this is obvious. Coloured illustrations other than hand-tinted embellishments were then a great novelty, and the publishers therefore used them as aids to the sale of their books, though in some cases they do not bear much reference to the contents.

The prices to-day of these books may be estimated, in most cases, as only a small sum in excess of the value of the Baxter coloured illustrations in them, without the book. No book with coloured illustrations by Baxter prior to 1834 is at present known. Perhaps the rarest of all Baxter's illustrated volumes are Frost's *Two Systems of Astronomy* (Books, No. 28a), and Miles' *The Teeth* (No. 40a), but the most universally sought after, interesting, and cherished is "The Cabinet of Paintings." (See pages 62, 72, 90, 268 and elsewhere in this Volume.)

There are several books or pamphlets published by Baxter himself which are of great interest, and of more value than the prints they contain.

Baxter's "Pictorial Key to the Great Exhibition" (Books, No. 5).

Baxter's "Gems of the Great Exhibition" (Books, No. 4).

Baxter's two specimens of Printing in Oil Colours (Books, No. 6).

Baxter's "Ascent of Mont Blanc" (Books, No. 6a).

The Books published relating to children, and during the combinations between Baxter and Mudie and Baxter and Snow, are of more than passing interest. (See (a) Children's Books; (b) Mudie (Robert); and (c) Snow (John).)

This Catalogue of books only purports to be a list of books illustrated by Baxter in colours, but there are many books he illustrated in black and white which are of some value and more interest. Most of these are mentioned in our price list supplement.

Some day some enterprising writer may deal with George Baxter's work as an engraver in black and white, but that is beyond the scope of this Volume.

Many of the Volumes in this Catalogue contain, in their prefaces or other parts, most instructive comments on Baxter's art; all these are noted under the heading of the book in the following Catalogue.

CATALOGUE OF BOOKS CONTAINING PRINTS IN COLOURS BY BAXTER.

Part I

1. **Abbott, Rev. Jacob.**—*China and the English; or, the Character and Manners of the Chinese, as illustrated in the History of their Intercourse with Foreigners.* London. 1837. It was at one time thought this book contained a coloured illustration of "View of the Park at Gehol," see Print No. 55, but it is now established it is only an uncoloured and not very excellent woodcut.

2. **Barbould, Mrs. Anna Letitia (née Aitkin).**—*Evenings at Home; or, the Juvenile Budget.* London: Darton. 1838. Some editions have Print No. 54 ("Sunshine and Cloudy Sky"). Books No. 60 contains the same print.

3. **Baxter's Agricultural and Horticultural Gleaner, The** (afterwards changed to "Annual" instead of "Gleaner").—*Containing important discoveries and improvements in farming, gardening and floriculture.* London: Simpkin, Marshall & Co., Stationers' Court. Baxter & Son, Lewes. 8vo. 1836. The Frontispiece is Print No. 25 ("Southdown Sheep"), and the vignette on the title-page is Print No. 26 ("Convolvulus Leaves, Flower, and Bud"). Some editions contain an interesting preface referring to Baxter's work, and there is also an advertisement by him at the end. (See pages 65 and 68 of this Volume relating to this book.)

4. Baxter's Gems of the Great Exhibition.—No date. F'cap. 8vo. (see page 362 for full description of this book.)

5. Baxter's Pictorial Key to the Great Exhibition, and Visitors' Guide to London.—Sm. 4to. N.D. (See page 360 for full description of this book).

6. Baxter's two specimens of printing in oil colours: *one representing the reception of the Rev. John Williams at Tanna, in the South Seas; the other, the massacre of that excellent missionary on the Island of Erromanga, where he and his friend Mr. Harris became the protomartyrs of Christianity in the Australian Seas. Executed by George Baxter, Inventor and Patentee, with a description by J. Leary (one of the survivors of the massacre), and an account of the Islands when visited by Captain Cook and Captain Dillon. Published by the Patentee*, 1841. It has an uncoloured woodcut vignette on the title-page of the Missionary ship " Camden " leaving the Isle of Tanna for Erromanga. The letter-press description is divided into three heads: (1) " The last two days of the Rev. J. Williams and Mr. Harris "; (2) " Description of the Islands of Tanna and Erromanga, New Hebrides, when visited by Captain Cook and Captain Dillon "; (3) " Description of the pictures." The book contains Prints Nos. 82a and 82b. (For further information see under the heading of these last two prints).

6a. Baxter's " Ascent of Mont Blanc." — *A series of four views. Printed in Oil Colours by George Baxter. The original sketches and the description by J. Macgregor, Esq., M.A.* N.D. Contains prints Nos. 336, 336a, 336b, and 336c, and under these headings full information will be found.

7. British and Foreign Institute Transactions of the British Commonwealth for 1845.—London: Fisher, Son & Co., Angel Street, Newgate Street. 4to. 1845. The illustration (facing p. 414 of the book) is print No. 241 (" Proposed Communist Settlement "), and Books No. 45 contains the same print.

8. Campbell, John, D.D.—*Maritime Discovery and Christian Missions considered in their Mutual Relations.* London: John Snow, 35, Paternoster Row. 1840 and later editions. 8vo. Frontispiece is print No. 104 (" The Landing of Columbus ").

9. Campbell, John, D.D.—*The Martyr of Erromanga; or, the Philosophy of Missions, illustrated from the Labours, Death, and Character of the late Revd. John Williams.* London: J. Snow. 1842. 8vo. The Frontispiece is print No. 83 (" Williams' First Interview with the Natives of Erromanga "); there are later editions.

10. Campbell, Rev. William (Missionary to India for L.M.S.).—*British India, its Relation to the Decline of Hindooism and the Progress of Christianity*, etc. London: J. Snow. 8vo. 1839 and later editions. The Frontispiece is No. 94 ("View from the Mission House, Bangalore.")

10a. Child's Companion and Juvenile Instructor (The).—New Series. Religious Tract Society. 1845. 16mo. The frontispiece is No. 291 ("London from Greenwich Observatory").

11. Child's Companion and Juvenile Instructor (The).—1846. 16mo. New Series. Religious Tract Society. The frontispiece is print No. 297 ("Surrey Zoological Gardens Exhibiting a view of Edinburgh").

12. Child's Companion and Juvenile Instructor (The).—1847. 16mo. New Series. Religious Tract Society. The frontispiece is print No. 280 ("Her Majesty's Marine Residence, Isle of Wight").

13. Child's Companion and Juvenile Instructor (The).—1848. 16mo. New Series. Religious Tract Society. The frontispiece is print No. 291 ("London from Greenwich Observatory").

14. Child's Companion and Juvenile Instructor (The).—1849. 16mo. New Series. Religious Tract Society. The frontispiece is print No. 242 ("Jerusalem from the Mount of Olives").

15. Child's Companion and Juvenile Instructor (The).—1850. 16mo. New Series. Religious Tract Society. The frontispiece is print No. 282 ("Windsor Castle from the Long Walk").

16. Child's Companion and Juvenile Instructor (The).—1851. 16mo. New Series. Religious Tract Society. The frontispiece is print No. 240 ("Bethlehem").

17. Cook, Eliza.—*Melaia, and other Poems.* Published by R. J. Wood, *Despatch* Office, Fleet Street, London. 1838. 12mo. The frontispiece is print No. 57 ("The Old Water Mill"), and the vignette on the title-page is print No. 58 ("The English Ship by Moonlight").

18. Elliott, Mary (née Mary Belson).—*Tales for Boys.* 18mo. N.D. (1835). Darton & Son, Holborn Hill. The frontispiece is print No. 67 ("Boy throwing Stones at Ducks").

19. Elliott, Mary (née Mary Belson).—*Tales for Girls.* 18mo. N.D. (1835). Darton & Son, Holborn Hill. The frontispiece is print No. 68 (" Girls outside Gates of a Mansion "). Books No. 23 contains the same print.

20. Elliott, Mary (née Mary Belson).—*Tales of Truth for Young People.* London: Wm. Darton & Son. N.D. (1836). The frontispiece is print No. 28 (" Boys with a Kite in a Tree ").

21. Elliott, Mary (née Mary Belson).—*Tales of Truth for Young People.* Darton. 1839. Contains print No. 70 (" Parsonage at Ovingham "). Books No. 35 contains the same print.

22. Elliott, Mary (née Mary Belson).—*Juvenile Tales.* Darton. 1845. Contains print No. 299 (" View from Richmond Hill—Morning "). Books No. 25 contains the same print.

23. Elliott, Mary (née Mary Belson).—*Rural Employments* or *A Peep into Village Concerns.* Darton. 1839. Contains print No. 68 (" Children outside Gates of a Mansion "). Books No. 19 contains the same print.

24. Elliott, Mary (née Mary Belson).—*The Evergreen.* A selection of religious and preceptive poetry. Darton. 1836. Contains possibly in some editions print No. 69 (" Two Lovers under a Tree "). Books No. 30 contains the same print.

25. Ellis, Charles.—*Richmond, and other Poems.* London: Madden & Malcolm. 1845. 8vo. Frontispiece is print No. 299 (" View from Richmond Hill—Morning "). Books No. 22 contains the same print.

26. Ellis, Rev. Wm. (London Missionary Society).—*History of Madagascar, comprising also the progress of the Christian Mission established in* 1818 *and an authentic account of the recent martyrdom and of the persecution of the native Christians.* 2 vols., 8vo. London: Fisher, Son & Co. N.D. (1838 date of preface). Vol. I. frontispiece is print No. 101 (" Rafaralahy ").

27. Fisher's Drawing Room Scrap Book.—*By L. E. L. With practical illustrations.* Published by H. Fisher, R. Fisher, & H. Jackson. 1834. 4to. The preface contains a reference to this print. Frontispiece is print No. 5 (" Hindoo and Mohamedan Buildings "). Books Nos. 282, 63, and 71 contain the same print. Also later editions. (See page 60 of this volume.)

28. Freeman, Rev J. J., and Johns, Rev. D.—*A Narrative of the Persecution of the Christians in Madagascar; with Details of the Escape of the Christian Refugees now in England (formerly Missionaries in the Island).* London: J. Snow. 1840. 12mo. Frontispiece is print No. 100 ("The Six Malagazy Christians waiting at Tamatave").

28a. Frost, Isaac.—*Two Systems of Astronomy. First, the Newtonian system, showing the rise and progress thereof by a short historical account, the general theory, with a variety of remarks thereon; second, the system in accordance with the Holy Scriptures, showing the rise and progress from Enoch, the Seventh from Adam, the prophets, Moses, and others in the first testament; our Lord Jesus and His Apostles in the new or second testament; Reeve and Muggleton in the third and last testament, with a variety of remarks thereon.* London: Printed by Catchpool & Trent, 5, St. John's Square, and Published by Simpkin, Marshall, & Co. 1846. Contains prints Nos. 374b, 374c, 374d, 374e, 374f, 374g, 374h, 374i, 374j, 374k, and 374l.

28b. Gallery of Modern British Artists.—London: Published for the Proprietor. N.D. Contains print No. 5 ("Hindoo and Mohamedan Buildings"). Books Nos. 27, 63, and 71 contain the same print. We have seen this volume with this print, but do not feel certain it contained it when published.

29. Gandee, B. F.—*The Artist; or, Young Ladies' Instructor in Ornamental Painting, Drawing,* etc. London: Chapman & Hall, 186, Strand, and the Author, Castle Terrace, Richmond. 1835. 8vo. The book contains an interesting preface relating to Baxter. The frontispiece is print No. 7 ("Cattle Drinking"). The title-page is print No. 8 ("Convolvulus Scroll"). (See page 60 of this book as to the preface.)

30. A Garland of Love Wreathed of Pleasant Flowers Gathered in the Field of English Poesy.—London: Chapman & Hall, 186, Strand. 1836. Frontispiece is print No. 69 ("Two Lovers standing under a Tree"). Books No. 24 contains the same print.

30a. Gift of Friendship.—By Mrs. Sherwood, Mary Howitt, Mary Elliott, and Bourne Hall Draper. (See No. 75.)

31. History and Correspondence of the Society for Promoting Female Education in the East (The).—London: Ed. Suter, 32, Cheapside. 1847. Folding plate is print No. 99 ("Miss Aldersey's School at Ningpo"). There is an edition in 1850.

32. Hoole, Elijah.—*Madras, Mysore, and the South of India; or, a Personal Narrative of a Mission to those Countries from* 1820 *to* 1828. London: Longman, Brown, Green, and Longmans. 1844. 12mo. Frontispiece is No. 96 ("Destruction of the Tanjore"). Books No. 42 contains the same print.

32a. Horticultural Journal, the Florist's Register, and Royal Lady's Magazine.—London: Published by Chapman & Hall. 1836. Contains print No. 26a ("The Conquerer [*sic*] of Europe"). Has a reference to Baxter's print and criticism of same. (See page 67 of this volume.)

33. Horsfield, Rev. T. W.—*The History of Sussex.* J. Baxter, Lewes. 1835. Contains print No. 10 ("Norfolk Bridge, New Shoreham").

34. Humboldt, Alexander Von.—*Views of Nature; or, Contemplations on the Sublime Phenomena of Creation.* With scientific illustrations. Translated from the German by E. C. Otté and Henry G. Bohn. With a frontispiece from a sketch by the author, etc. London: Henry G. Bohn, York Street, Covent Garden. 1850 and later editions. 8vo. Frontispiece is print No. 343 ("Chimborazo").

35. Jackson, John.—*A Treatise on Wood Engraving, Historical and Practical.* London. 1839. Charles Knight & Co., Ludgate Street. 4to. Contains an interesting account of Baxter's process. Fronting p. 712 of that book is print No. 70 ("Parsonage at Ovingham"). Books No. 21 contains the same print. (See page 71 of this volume.)

36. Loiterings among the Lakes of Cumberland and Westmoreland.—*By the Author of Wanderings in the Isle of Wight* [Moggridge.] London: Religious Tract Society. N.D. (1849). Frontispiece is print No. 286 ("Derwentwater").

37. McIntosh, Charles.—*The Flower Garden; with Selected Lists of Annual, Biennial, and Perennial Flowering Plants.* By Charles McIntosh (gardener to the King of the Belgians at Claremont). Wm. S. Orr & Co., London. 1838. 8vo. (See note after print No. 53.)

38. McIntosh, Charles, F.L.S.—*The Greenhouse, Hothouse, and Stove.* London: Wm. S. Orr & Co. 1838. 8vo. Illustrations; see note to print No. 53. This book is a continuation of No. 37.

39. Mallet, M. — *Northern Antiquities; or, an Historical Account of the Manners, Customs, &c., of the Ancient Scandinavians, Danes, Swedes, Norwegians, and Islanders.* Translated from the French of M. Mallet by Bishop Percy. New edition by I. A. Blackwell, Esq. London:

Henry G. Bohn, York Street, Covent Garden. 1847. 8vo. Frontispiece is print No. 371 (" Yggdrasill "). There was an edition in 1902, published by Geo. Bell & Son, which contained print No. 371, so no doubt many impressions had been retained on hand by someone and re-published in this volume.

40. Medhurst, W. H.—*China, its State and Prospects; with especial reference to the Spread of the Gospel*, etc. By W. H. Medhurst, of the L.M.S., twenty years a missionary to the Chinese. London: J. Snow. 1838 and later editions. 8vo. Frontispiece is print No. 98 (" Mr. Medhurst in conversation with Choo-Tih-Lang ").

40a. Miles, Edward.—*Health, Comfort, and Longevity Promoted; or, a few minutes regard to the Teeth: their preservation and restoration by artificial ones*, etc. London: C. Gilpin, 5, Bishopsgate Street Without. 1846. Frontispiece is print No. 377 (" The Teeth in Age ").

41. Milner, Rev. T.—*Astronomy and Scripture; or, Some Illustrations of that Science; and of the solar, lunar, stellar and, terrestrial phenomena of Holy Writ.* John Snow, London. 1843. 8vo. Frontispiece is print No. 361 (" Parhelia ").

42. Missionary Memorial.—Walker, New York. 1846. Frontispiece is print No. 96 (" Destruction of the Tanjore "). Books No. 32 contains the same print.

43. Moffatt, Jno. M.—*The Book of Science, comprising treatises on Chemistry, Metallurgy, Mineralogy, Chrystallography, Geology, Oryctology, Meteorology, adapted to the comprehension of young people.* Second series. London: Chapman & Hall, 186, Strand. 1835. Frontispiece is print No. 9 (" Modifications of Clouds "). Books No. 66 has the same print. Contains an interesting account of colour printing. (See page 61 of this volume.)

43a. Moffatt, J. M.—*The Boys' Book of Science: A familiar introduction to the principles of Natural Philosophy.* Second series. London: Printed for Thomas Tegg & Son, 73, Cheapside. 1835. Books No. 43 and 66 have the same print. The frontispiece is " Modifications of Clouds " (print No. 9).

44. Moffat, Robert.—*Missionary Labours and Scenes in Southern Africa. By R. Moffat, twenty-three years an agent of the L.M.S. in that continent.* Published by J. Snow, Paternoster Row. 1842. Frontispiece is print No. 91 (" The Missionary premises at the Kuruman Station ").

45. Morgan, John Minter.—*The Christian Commonwealth.* London: Chapman & Hall. 1845. Contains print No. 241 (" Proposed Communist Settlement "). Books No. 7 contains the same print.

46. Mudie, Robert.—*Spring; or, the Causes, Appearances, and Effects of the Renovations of Nature in all Climates.* The book contains a note relating to Baxter's illustrations in it. London: Ward & Co., 27, Paternoster Row. 1837. 12mo. The frontispiece is print No. 29 (" Turn of the Monsoon "). Vignette on title-page is print No. 30 (" A Bird of Spring ").

47. Mudie, Robert.—*Summer; or, the Causes, Appearances, and Effects of the Grand Nuptials of Nature in all its Departments.* London: Ward & Co., 27, Paternoster Row. 1837. 12mo. Frontispiece is print No. 31 (" Isola Bella, Lago Maggiore "). Vignette on title-page is print No. 32 (" Summer Fly "). Contains a note as to the illustrations.

48. Mudie, Robert.—*Autumn; or, the Causes, Appearances and Effects of the Seasonal Decay and Decomposition of Nature.* London: Ward & Co. 1837. 12mo. Frontispiece is print No. 33 (" Vineyard near Mount St. Bernard "). Vignette on title-page is print No. 34 (" Autumnal Artist "). Contains a note as to the illustrations.

49. Mudie, Robert.—*Winter; or, the Causes, Appearances, and Effects of the Great Seasonal Repose of Nature.* London: Ward & Co. 1837. 12mo. The book contains a note referring to Baxter's illustrations. Frontispiece is print No. 35 (" Avalanche at Lewes "). Vignette on title-page is print No. 36 (" Winter Bird ").

50. Mudie, Robert.—*Man in his Relations to Society.* By R. Mudie, Author of *The Heavens, The Four Seasons, The British Naturalist*, etc., etc. London: Orr & Co., Amen Corner, Paternoster Row. 1840. 12mo. Frontispiece is print No. 63 (" Domestic Happiness "). Vignette on title-page is print No. 64 (" Child on a Bed ").

51. Mudie, Robert. — *Man in his Intellectual Faculties and Adaptations.* London: Orr & Co. 1839. 12mo. Frontispiece is print No. 61 (" Lo Studio "). Vignette on title-page is print No. 62 (" Michael Angelo's Moses ").

52. Mudie, Robert.—*Man in his Physical Structure and Adaptation.* Orr & Son, London, or sometimes James Blackwood. 1838. 12mo. Frontispiece is print No. 59 (" Milo of Crotona rending the Oak "). Vignette on title-page is print No. 60 (" The Dying Gladiator "). Contains a note as to the illustrations.

53. Mudie, Robert.—*Man as a Moral and Accountable Being.* Orr & Son, London. 1840. 12mo. Frontispiece is print No. 65 (" The Judgment of Brutus "). Vignette on title-page is print No. 66 (" Socrates ").

54. Mudie, Robert.—*The Earth.* London: Ward & Co. 1835. 12mo. Frontispiece is print No. 14 (" Tropical Scenery "). Vignette on title-page is print No. 15 (" Temperate "). Also later editions.

55. Mudie, Robert.—*The Air.* London: Ward & Co. 1835. 12mo. Frontispiece is print No. 16 (" Scene on the Mountain Tops "). Vignette on title-page is print No. 17 (" Air Bird ").

56. Mudie, Robert.—*The Heavens.* London: Ward & Co. 1835. 12mo. Later editions, 1836 and 1838. Frontispiece is print No. 12 (" Polar Sky "). Vignette on title-page is print No. 13 (" The Seasons "). The book contains an interesting preface relating to Baxter's art.

57. Mudie, Robert.—*The Sea.* London: Ward & Co. 1835. 12mo. Other editions, 1836 and 1838. Frontispiece is print No. 18 (" Evening on the Sea "). The vignette on the title-page is print No. 19 (" The Shore ").

58. Mudie, Robert.—*The Feathered Tribes of the British Islands.* Whittaker & Co., Ave Maria Lane, London; Waugh & Innes, Edinburgh; and John Cumming, Dublin. 1834. Vol. I., the vignette on the title-page is print No. 2 (" Dippers and Nest "); Vol. II., the vignette on the title-page is print No. 3 (" Little Grebes and Nest "). There is also an edition in 1835. The book contains a most interesting preface relating to Baxter, as to which see pages 51, 54, 59, 61, 162 and 172 of this volume. The other illustrations in the book are woodcuts, and they may or may not be by Baxter; but although some are coloured, they are not printed in colours.

59. Mudie, Robert.—*The Natural History of Birds.* London: Orr & Smith, Paternoster Row. 1834. The frontispiece is print No. 4 (" Eagle and Vulture "), which see. As to the other illustrations it is stated in the book that " The illustrations have been for the most part carefully drawn from nature and in many instances from the living bird "; but whether or not by Baxter it does not say, and there is no evidence to show. There is also a later edition.

59a. Mudie, Robert.—*Gleanings of Nature, containing fifty-seven groups of animals and plants with popular descriptions of their habits.* London: W. S. Orr & Co. 1838. The vignette on the title-page is print No. 51 (" Greenhouse Shrubs ").

60. Mary Ann Neale.—*Smiles and Tears.* Published by Davis & Porter, 104, Sloane Street. Printed by Wm. Tyler. 1838. Books No. 2 contains the same print. The vignette on the title-page is print No. 54 (" Sunshine and Cloudy Sky ").

61. New Year's Token; or, Christmas Present.—London: Wm. Darton & Son, Holborn Hill. 1836. Printed by Stewart, Old Bailey. The frontispiece is print No. 21 (" Virginia Water "). The vignette on the title-page is print No. 22 (" Boy and Bird's Nest "). Books No. 75 contains the same print. The book contains a most interesting preface about Baxter's art. (See page 60 of this volume.)

61a. New York Crystal Palace.—*Illustrated description of the building by George Carstensen and Charles Gildemeister, architects of the building, with an oil-colour exterior view and six large plates containing plans, elevations, sections, and details from the working drawings of the architects.* New York: Riker, Thorne & Co., publishers, 129, Fulton Street. Contains print No. 189 (" Crystal Palace, New York ").

62. Nicolas, Sir Nicholas Harris, K.C.M.G.—*History of the Orders of Knighthood of the British Empire, and of the Order of the Guelphs of Hanover; with an Account of the Medals, Clasps, and Crosses conferred for Naval and Military Services.* 4 vols. Published for John Hunter, Maddox Street, robe maker to Her Majesty, by William Pickering, Chancery Lane, and John Rodwell, New Bond Street. Printed by Charles Whittingham, London. 1841. The book contains prints Nos. 107 (" A Garter Stall ") and 108 to 127 (various orders), and 201 (" Queen as Head of the Order of the Garter "); and there are other editions. (See pages 76 and 317 of this volume for further details.) The preface is of interest, and refers to Baxter.

63. Parlour Table Book; or, Pictorial Miscellany.—Published by Wm. Woodward, London. 4to. N.D. Books Nos. 27, 28b, and 71 contain the same print. The frontispiece is print No. 5 (" Hindoo and Mohamedan Buildings ").

64. Paxton, Mrs.—*Life as It is.* A second series of original tales by Mrs. Paxton, author of *The Veil Lifted.* London: Darton & Clark. 1844. Books No. 76 contains the same print. The frontispiece is print No. 319 (" The Welsh Harper ").

65. Perennial, The.—A collection of moral and religious poetry selected by the editor of the *Evergreen.* London: Wm. Darton & Son, Holborn Hill. N.D. (1835). Frontispiece is print No. 11 (" The End of Time "). The illustration to some later editions is hand-coloured.

66. Peter Parley's Annual.—One of the early numbers—probably, if at all, that of 1835—is said to contain print No. 9 (" Modifications of Clouds "). Books No. 43 and 43a contain the same print.

67. Phelps, Rev. William, A.B., F.S.A., Vicar of Meare and Bicknoller.—*The History and Antiquities of Somersetshire, being a general and parochial survey of that interesting county.* 4to. London: Printed for the author by J. B. Nicols & Son, 25, Parliament Street. 1836-9. Contains print No. 27 (" Pitney Pavement "). There is another illustration in the book in colour which may be by Baxter.

68. Pictorial Album, The; or, Cabinet of Paintings for the year 1837.—*Containing eleven designs executed in Oil Colours by G. Baxter from the original pictures, with illustrations, in verse and prose.* (For full particulars of this book see pages 62, 72, 90, 268, and elsewhere in this volume.)

69. Pike, J. G.—*Persuasives to Early Piety.* Published by the Religious Tract Society. N.D. Print No. 375 (" Book Cover ").

70. Pike, J. G.—*Female Excellence; or, Hints to Daughters.* Religious Tract Society. N.D. Print No. 376 (" Book Cover "). It is not certain this book is by Pike.

71. Roberts, Emma.—*Views in India, China, etc., and the Shores of the Red Sea.* By Emma Roberts. London: H. Fisher, R. Fisher, & H. Jackson. 1835. Some editions have print No. 6 (" Hindoo and Mohamedan Buildings "). Books No. 27, 38a, and 63 contain the same print.

72. Saunders, Sir Edwin (Dentist).—*Advice on the Care of the Teeth.* London: Thomas Ward & Co., 27, Paternoster Row. 1837. Frontispiece is print No. 38 (" Advice on the Teeth ").

73. Shells and their Inmates.—London: Religious Tract Society. 1841. 16mo. Also other editions. Frontispiece is print No. 370 (" Shells ").

74. Sherwood, Mrs. (née M. M. Butt).—*Caroline Mordaunt; or, the Governess.* London: Wm. Darton & Son. 12mo. N.D. (1835). The frontispiece is print No. 20 (" Caroline Mordaunt ").

75. Sherwood, Mrs., Mary Howitt, Mary Elliott, and Bourne Hall Draper.—*A Gift of Friendship.* London: Wm. Darton & Son. N.D. Contains print No. 21 (" Virginia Water "). Books No. 61 contains the same print. This volume apparently does not contain print No. 22 (" Boy and Bird's Nest ").

76. Sherwood, Mrs.—*Social Tales for the Young.* London: Wm. Darton & Son, Holborn Hill. N.D. (1840). 12mo. The frontispiece is print No. 319 (" The Welsh Harper "). Books No. 64 contains the same print. There is probably an earlier edition, say, about 1836.

77. Sights in all Seasons.—London: Religious Tract Society, 56, Paternoster Row, and 65, St. Paul's Churchyard. N.D. (about 1844). The frontispiece is print No. 355 (" Gathering Apples "). There are also some nice little woodcuts in the volume, which may or may not be by Baxter.

NOTE.—The later editions contain the same illustration by Kronheim & Co.

77a. Sinclair, James.—*The beauties of nature and how far they transcend those of art in landscape gardening.* A Poem. London: Houlston & Stoneman, 65, Paternoster Row. 1852. The frontispiece is print No. 320 (" Ben Nevis ").

78. Sketches of Germany and the Germans; with a glance at Poland, Hungary, and Switzerland in 1834-5-6.—By an Englishman resident in Germany [Edmund Spencer]. 2 vols. London: Whittaker & Co., Ave Maria Lane. 1836. 8vo. Vol. I. the frontispiece is print No. 23 (" Bohemian Peasants near Töplitz "). Vol. II. the frontispiece is print No. 24 (" Hungarian Peasants ").

79. Tytler, Margaret Fraser.—*Tales of the Great and Brave.* London: Harvey & Darton, Gracechurch Street. 1838. The frontispiece is No. 56 (" Yes, I am come of High Degree ").

80. Waterhouse, Rev. Joseph.—*Vah-ta-ah, the Feejeean Princess; with occasional allusions to Feejeean Customs, and Illustrations of Feejeean Life.* London: Hamilton, Adams, & Co. N.D. (1857). The frontispiece is No. 88 (" Vah-tah-ah ").

81. Wesleyan Juvenile Offering.—*A miscellany of missionary information for young persons.* Vol. III. 1846. London: Sold at the Wesleyan Mission House, 66, Paternoster Row. The frontispiece is No. 86 (" Wesleyan Mission Station at Waingaroa ").

82. Wesleyan Juvenile Offering.—Vol. IV. 1847. Frontispiece is print No. 97 (" Hindoo Temple at Gyah Behar ").

83. Wesleyan Juvenile Offering.—Vol. V. 1848. Frontispiece is print No. 95 (" Wesleyan Chapel, Popham's Broadway ").

84. Williams, Rev. John.—*A Narrative of Missionary Enterprises in the South Sea Islands; with remarks upon the Natural History of the Islands*, etc. By the Rev. John Williams, of the L.M.S. Published for the author by J. Snow & J. R. Leifchild, Piccadilly, London. 1837. Some editions in 1837, 1838, 1839, and 1841 have as frontispiece print No. 79 (" Té Po "); the fourth thousand has as frontispiece print No. 71 (portrait in colours of John Williams), but does not contain No. 79; the fifth and sixth thousands have as frontispiece print No. 72 (portrait without colour), and print No. 79 in the body of the book. There is an American edition. The book contains a preface relating to Baxter.

85. Wilson, Harrison Corbett.—*England's Queen and Prince Albert of Saxe-Coburg and Gotha.* A poem in two cantos by Harrison Corbett Wilson, Esq., " the Warwickshire poet." London: Longman & Co. and Simpkin, Marshall & Co. N.D. (dedication dated 1849). Frontispiece, prints Nos. 203 (" England's Queen ") and 204 (" Prince Albert—blue breeches ").

86. Wilson, Rev. S. S.—*A Narrative of the Greek Mission; or, Sixteen Years in Malta and Greece, including Tours in the Peloponnesus, in the Ægean and Ionian Islands; with remarks on the religious opinions, moral state, social habits, politics, language, history, and lazarettos of Malta and Greece.* By the Rev. S. S. Wilson, member of the Literary Society of Athens. London: J. Snow. 1839. Frontispiece is print No. 102 (" A Greek Monastery ").

87. Woodland's Nursery Catalogue of Horticulture.—Maresfield. 1836. Contains print No. 37 (" Cluster of Passion Flowers, Roses, Etc "). We have never seen this volume, and what we here state is from hearsay only.

87a. Young, Thomas, M.D.—*Course of Lectures on Natural Philosophy and the Mechanical Arts.* London: Printed for Taylor & Walton, Upper Gower Street. 1845. It contains prints No. 374 and 374a (Diagrams).

PART II

POCKET BOOKS

CONTAINING PRINTS IN COLOUR BY BAXTER

There is no pocket-book containing a print in colours by Baxter which was published prior to 1847 nor after 1860.

A great number of prints, known to have appeared in pocket-books, has been satisfactorily allocated to the pocket-books in which they appeared, but there may still be a few prints of this class in which the pocket-book containing them has not yet been discovered.

There is no place in which such pocket-books can be seen in bulk, and it is only when in an auction mart, or other place, that one appears, and particulars can be noted, that information can be gained, and in this way to obtain a complete list must be the work of many years. The library of the British Museum is very defective in this class of pocket-book.

CATALOGUE OF POCKET BOOKS

88. Suttaby's Carnan's Ladies' Own Memorandum Book and Daily Pocket Journal, 1847. Contains Print No. 323 (" Lake Luggellaw ").

89. Suttaby's Poole's London Annual Repository, 1847. Contains Print No. 289 (" Near Folkestone ").

89a. Suttaby's Poole's London Annual Repository, 1849. Contains Print No. 326 (" La Biondina ").

89b. Suttaby's Poole's London Annual Repository, 1850. Contains Print No. 338 (" Stolzenfels ").

89c. Suttaby's Poole's London Annual Repository, 1851. Contains Print No. 324 (" Lake Como ").

90. Suttaby's Poole's Elegant Pocket Album, 1847. Contains Print No. 325 (" Lake Garda ").

91. Religious Tract Society's Scripture Pocket Book, 1847. Contains Print No. 345 (" Madeira ").

92. Religious Tract Society's Scripture Pocket Book, 1848. Contains Print No. 347 (" Temples of Philæ ").

93. Religious Tract Society's Scripture Pocket Book, 1849. Contains Print No. 286 (" Derwentwater ").

94. Religious Tract Society's Scripture Pocket Book, 1850. Contains Print No. 279 (" Balmoral Castle ").

95. Religious Tract Society's Scripture Pocket Book, 1851. Contains Print No. 316 (" Crucis Abbey ").

96. Suttaby's The Sovereign Pocket Book, 1847. Contains Prints Nos. 351 (" Crossing the Brook "), 325 (" Lake Garda "), and 289 (" Folkestone ").

97. Suttaby's The Sovereign Pocket Book, 1858. Contains Print No. 338 (" Stolzenfels ").

98. Suttaby's The Sovereign Pocket Book, 1859. Contains Print No. 285 (" River Camel ").

98a. Suttaby's The Sovereign Pocket Book, 1860. Contains Print No. 314 (" Welsh Drovers ").

99. Suttaby's Marshall's Ladies' Fashionable Repository, 1847. Contains Print No. 156 (" Indian Settlement ").

100. Suttaby's Marshall's Ladies' Fashionable Repository, 1848. Contains Print No. 154 (" Chalees Satoon "). (It is believed, but not certain, this print is in this book.)

100a. Suttaby's Marshall's Ladies' Fashionable Repository, 1850. Contains Print No. 314 (" Welsh Drovers ").

100b. Suttaby's Marshall's Ladies' Fashionable Repository, 1851. Contains Print No. 288 (" Netley Abbey ").

101. Suttaby's Carnan's Ladies' Complete Pocket Book, 1847. Contains Print No. 287 (" Dovedale ").

102. Suttaby's Carnan's Ladies' Complete Pocket Book, 1848. Contains Print No. 284 (" Claremont ").

103. Suttaby's Carnan's Ladies' Complete Pocket Book, 1849. Contains Print No. 369 (" Small ' Winter ' ").

103a. Suttaby's Carnan's Ladies' Complete Pocket Book, 1850. Contains Print No. 310 (" Lake Bala ").

103b. Suttaby's Carnan's Ladies' Complete Pocket Book, 1851. Contains Print No. 311 (" Llangollen ").

104. Suttaby's Carnan's Ladies' Complete Pocket Book, 1858. Contains Print No. 307 (" Brougham Castle ").

105. Suttaby's Marshall's Cabinet of Fashion, 1847. Contains Print Nos. 358 (" Little Gardeners "), 152 (" La Tarantella," small), and 309 (" Ilkley ").

106. Suttaby's Le Souvenir, 1847. Contains Prints Nos. 308 (" Bolton Abbey"), 156 (" Indian Settlement "), 351 (" Crossing the Brook "), 358 (" Little Gardeners "), and 337 (" Nuremberg ").

107. Suttaby's Le Souvenir, 1848. Contains Prints Nos. 146 (" Small ' Bride ' "), 148 (" Conchologists," small), 341 (" Andalusians "), 154 (" Chalees Satoon," small), and 284 (" Claremont ").

108. Suttaby's Le Souvenir, 1849. Contains Prints Nos. 317 (" Deserted Rock-Quarry on Wye "), 331 (" Eu "), 339 (" View in Holland "), 330 (" Abbeville "), and 259 (" Fisherman's Home ").

109. Suttaby's Le Souvenir, 1850. Contains Prints Nos. 307 (" Brougham Castle "), 310 (" Bala Lake "), 318 (" Water Mill on the Wye "), 270 (" Shall I Succeed? "), and 315 (" Tintern Abbey ").

110. Suttaby's Le Souvenir, 1851. Contains Nos. 158 (" Small ' First Impressions ' "), 306 (" Warwick Castle "), 288 (" Netley Abbey "), 324 (" Lake Como "), and 313 (" River Tiefy ").

110a. Suttaby's Le Souvenir, 1852. Contains Prints Nos. 165 (" Houses of Parliament "), 298 (" Richmond Bridge "), 295 (" Harrow-on-the-Hill "), 283 (" Windsor Castle and Forest "), and 300 (" Richmond Hill ").

111. Suttaby's Poole's Select Pocket Remembrancer, 1847. Contains Print No. 308 (" Bolton Abbey ").

111a. Suttaby's Poole's Select Pocket Remembrancer, 1848. Contains Print No. 341 (" The Andalusians ").

112. Suttaby's Marshall's Ladies' Elegant Pocket Souvenir, 1847. Contains Print No. 152 (" La Tarantella," small).

113. Suttaby's Marshall's Ladies' Elegant Pocket Souvenir, 1848. Contains Print No. 150 (" Small ' Paul and Virginia ' ").

114. Suttaby's Marshall's Ladies' Elegant Pocket Souvenir, 1849. Contains Print No. 366 (" Small ' Summer ' ").

115. Suttaby's Marshall's Ladies' Elegant Pocket Souvenir, 1850. Contains Print No. 270 (" Shall I Succeed? ").

116. Suttaby's Marshall's Ladies' Elegant Pocket Souvenir, 1851. Contains Print No. 312 (" Cader Idris ").

117. Suttaby's Marshall's Ladies' Elegant Pocket Souvenir, 1852. Contains Print No. 295 (" Harrow ").

118. Suttaby's Marshall's Ladies' Elegant Pocket Souvenir, 1854. Contains Print No. 311 (" Llangollen ").

119. Suttaby's Marshall's Ladies' Daily Remembrancer, 1847. Contains No. 309 (" Ilkley ").

120. Suttaby's Marshall's Ladies' Daily Remembrancer, 1848. Contains Print No. 296 (" Duke Buccleuch's Residence ").

120a. Suttaby's Marshall's Ladies' Daily Remembrancer, 1850. Contains No. 315 (" Tintern Abbey ").

121. Suttaby's Marshall's Ladies' Daily Remembrancer, 1851. Contains Print No. 313 (" River Tiefy ").

122. Penny's (Henry) Improved Patent Metallic Pocket Book Diary for 1853. Contains Print No. 207 (" Queen on Daïs ").

PART III

MUSIC

No piece of music illustrated by Baxter is known before 1850.

Most of the music he adorned has lettering of two varieties on the music sheet.

CATALOGUE OF MUSIC

1. The Adoration, by W. H. Callcott, published by Robert Cocks & Co., in 1859, has on it print No. 239 (" Birth of the Saviour ").

2. The Belle of the Village Valse, by Jullien, published by Jullien & Co., has on it print No. 348 (" Belle of the Village ").

3. The Mandolina Valse, composed by Karl Büller, published by Jullien & Co., has on it print No. 328 (" Verona ").

4. The Holy Family Admired Sacred Melodies, arranged by W. H. Callcott, published by Jullien & Co., has on it print No. 234 (" Holy Family ").

5. Jullien's Keepsake for 1851 (missing from British Museum) has on on it print No. 147 (" The Bride ").

6 and **6a. Jullien's Cadeau for 1853** and **Paul et Virginie Valse,** by Jullien, and published by Jullien & Co., have on them print No. 151 (" Paul and Virginia ").

7. Jullien's Album for 1853 has on it print No. 228 (" Empress Eugénie ").

8. Jullien's Album for 1851 has on it prints Nos. 217 and 218 (" Jetty Treffz " and " Jenny Lind ").

9. Jullien's Album for 1852 has on it print No. 332 (" Reconciliation ").

10. Jullien's Album for 1855 has on it print No. 348 (" Belle of the Village ").

11. Jullien's Album for 1856 has on it print No. 340 (" Returning from Prayer ").

12. Book I. of Deutsche Lieder, arranged by W. H. Callcott, published by Jullien & Co., has on it print No. 218 (" Jenny Lind ").

12a. Book II. has on it print No. 217 (" Jetty Treffz ").

13. News from Home Quadrille, by Jullien, published by Jullien & Co. in 1853, has on it print No. 195 (" News from Home ").

14. The Prima Donna Valse, by Jullien, published by Jullien & Co. in 1852, has on it print No. 147 (" The Bride ").

15. The Prince of Wales Galop, by Charles D'Albert, published about 1858 by Chappell & Co., has on it print No. 212 (" Prince of Wales at 17 ").

16. The Hibernian Quadrille, by Jullien, published by Jullien & Co., has on it print No. 277 (" Landing at Cove ").

16a. The Queenstown Galop, by Jullien, published by Jullien & Co., has on it print No. 277 (" Landing at Cove ").

17. " Vive L'Empereur! " Galop, by Jullien, published by Jullien & Co., has on it print No. 229 (" Napoleon III.").

18. Vespers, by Albert Lindahl, published by Jullien & Co., has on it print No. 340 (" Returning from Prayer ").

19. " Ring out Old England's Bells," written by Douglas Thompson, composed by Walter Maynard, published by Cramer, Beale & Chappell in 1858, has on it print No. 213 (" The Princess Royal—full length ").

20. The Royal Bridal March, composed by Walter Maynard and arranged by E. F. Rimbault, and published by Cramer, Beale & Chappell, has on it print No. 213 (" The Princess Royal—full length ").

21. The British Isles Duet, containing popular melodies of England, Ireland, Scotland, and Wales, arranged by W. H. Callcott, published by Jullien & Co., has on it print No. 164 (" Small ' Exterior of Great Exhibition ' ").

ADDENDA.

Print No. 5 (" Hindoo and Mohamedan Buildings ") was also an illustration to *The Journal of Literature and Information* (New and Pictorial Series), conducted by James Grant and Francis Ross, London, 1841.

Print No. 165

The following is the description of this print in *Le Souvenir* for 1852:

THE NEW PALACE, WESTMINSTER

THIS extensive building, which is not yet entirely completed, is situated between the Thames, Palace Yard, and Abingdon Street. The drawing represents the front which looks on the river. The House of Lords is situated on the south side of the House of Commons, with the entrance of which it communicates externally by means of a colonnade, extending along the whole of the western elevation. The apartment in which the peers assemble is of an oblong form, and rather

smaller than that of the House of Commons. Adjoining the south-west corner of the House of Lords is the Painted Chamber, a long lofty room lighted by pointed windows, which is used as the place of conference with the other House of Parliament. The Commons' House, called St. Stephen's Chapel, is seen most favourably from the river.

Print No. 283

The following is the description of this print in *Le Souvenir* for 1852:

WINDSOR CASTLE AND FOREST

WINDSOR contains many handsome buildings; but its chief ornament is its castle, originally built by William the Conqueror. It is most delightfully situated on the summit of a hill, which rises with a gentle ascent. The prospects to the east, north, and west are extensive and beautiful, and on the south the view is bounded by the wild and picturesque scenery of the forest. On the declivity of the hill is a terrace, faced with a rampart of freestone, being 1,870 feet in length. The castle is divided into two courts or wards, with a large round tower between them, the whole occupying about twelve acres of land, and having many batteries and towers for its defence. The forest is beautifully picturesque.

Print No. 296

The following is a description of this print in *Marshall's Ladies' Daily Remembrancer,* 1848:

THE DUKE OF BUCCLEUCH'S MANSION AT RICHMOND

THE picturesque beauty of Richmond Hill has often been the subject of deserved eulogium. Thomson has celebrated it in an animated verse, and Moritz, the German pedestrian traveller, has displayed more than equal enthusiasm in prose. "In every point of view, Richmond" (says Moritz) "is assuredly one of the first situations in the West. Here it was that Thomson and Pope gleaned from nature all those beautiful passages with which their inimitable writings abound. Here I trod on that fresh, even and soft verdure which is to be seen only in England. On one side of me lay a wood than which Nature can produce no finer, and on the other side the Thames with its shelving bank and charming lawns rising like an ampitheatre along which here and there one espies a picturesque white house aspiring in

majestic simplicity to pierce the dark foliage of the surrounding trees, thus studding like stars in their galaxy, the rich expanse of the charming vale. Sweet river, never, no never, shall I forget that lovely evening when from thy fairy hills thou didst so hospitably smile on me, a poor, lonely, insignificant stranger. As I traversed to and fro thy meads, thy little swelling hills and flowery dells, and above all that queen of all rivers, thou majestic Thames, I forgot all sublunary cares, and thought only of heaven and heavenly things."

The mansion of the Duke of Buccleuch is situated at the foot of the hill on the verge of the river. From the lawn there is a subterraneous communication with the pleasure grounds on the opposite side of the road which extend almost to the summit of the hill.

Print No. 298

The following is the description of this print in *Le Souvenir* for 1852:

RICHMOND BRIDGE

THE beautiful village of Richmond is situated on the south bank of the river Thames, and is in Kingston Hundred, Surrey, eight miles W.S.W. from London. Its elegant stone bridge consists of five semicircular arches, and was finished in 1777. Richmond is a favourite spot with the inhabitants of the Metropolis, and, especially on Sundays, is crowded with visitors. The hill and park are the spots which are most crowded. The bridge leads to Isleworth and Twickenham.

Print No. 300

The following is a description of this print in *Le Souvenir* for 1852:

RICHMOND HILL

THIS hill rises gradually from the town for a considerable distance. On the summit is the Star and Garter tavern, which, on Sundays and holidays, is always crowded. Here is the principal entrance to the Park. At the foot of the hill, on the river bank, is the rural village of Petersham. In the neighbourhood are many beautiful villas. One of them, called Petersham Lodge, formerly belonged to the Duke of Clarence, who subsequently reigned over Great Britain. Within the grounds is a mount on which Henry VIII. stood to watch for the signal of Anne Boleyn's execution.

APPENDIX.

FROM a mass of material bearing on Baxter's life and labours we have selected a few documents which appear to us to possess more interest than the rest.

Many of the others have been copied, or sufficiently referred to, in other parts of this volume, and the exigencies of space preclude their entire reproduction.

BAXTER'S PATENTS

THE ORIGINAL PATENT

The following have been copied from the Patent Office, but the last one, that of 1858 has been slightly curtailed:

"*Whereas* His Present Most Excellent Majesty King William IV., by his patent under the Great Seal of Great Britain, dated at Westminster the 23rd October in the 6th year of his reign, for himself his heirs and successors, did give and grant unto me the said George Baxter, his especial license, full power, sole privilege and authority that I the said George Baxter my exors admors and assigns or such others as I the said George Baxter my exors admors and assigns should at any time agree with, and no others, from time to time and at all times during the term of years therein expressed should and lawfully might make use exercise and vend within England Wales and the town of Berwick on Tweed my undertaking of improvements in producing coloured steel plate copper plate and other impressions in which said Letters Patent is contained a proviso that I the said George Baxter shall cause a particular description of the nature of my said undertaking and in what manner the same is to be performed to be enrolled in His said Majesty's High Court of Chancery within six months next and immediately after the date of the said in part recited Letters Patent as in and by the same reference has been hereunto had will more fully and at large appear.

"Now know ye that in compliance with the said proviso I the said George Baxter do hereby declare the nature of my undertaking and the manner in which the same is to be performed are fully described and ascertained in and by the

following description thereof reference being had to the engraving hereunto annexed and to the figures and letters marked thereon (that is to say)."

BAXTER'S SPECIFICATION

" A.D. 1835. NO. 6916. STEEL AND COPPERPLATE ENGRAVINGS

" ' *To all to whom these presents shall come* I George Baxter of Charterhouse Square in the County of Middlesex Engraver send greeting.

" ' My invention consists in colouring impressions of steel and copperplate engravings, and lithographic and zincographic printing, by means of block printing in place of colouring such impressions by hand, as heretofore practised, and which is an expensive process, and by such improvements producing coloured impressions of a high degree of perfection, and far superior in appearance to those which are coloured by hand, and such prints as are obtained by means of block printing in various colours uncombined with copper, steel, lithographic or zincographic impressions. The process of printing landscapes, architectural, animal, and other decorative impressions by means of wooden blocks, being well known and in common use, it will not be necessary to enter very extensively into a description of that art, farther than to explain its application to the colouring of impressions of copper and steel plate and of lithographic and zincographic printing. In order to produce a number of ornamental prints resembling a highly coloured painting, whether in oil or water colours, according to my invention, I proceed first to have the design engraved on a copper or steel plate, or on stone or zinc, as is well understood, observing, however, that I make several spots or points on the plate or stone from which the impressions are taken, in order to serve as register-marks for the commencement of the register, which is most material in carrying out my invention with correctness and effect. These spots are indicated by " a " " a " on the steel plate engraving or impression No. 1. It should be remarked, that these spots have been enlarged in order to mark them more clearly, but according to the original they are scarcely perceptible; and I usually prefer such spots to be on some parts of the engraving, which, receiving successive colours and pressures, will be hid from view after they have been once used, and the necessary perforations produced by taking the first colour on to the impression. If will not be necessary to go through the description of the process for each description of impression, seeing that the colouring of each, whether for steel, copper, lithographic, or zincographic impressions, is the same. I will therefore principally confine myself to the description of the process of colouring the impression No. 1 taken from a steel plate though I propose afterwards to give some other instances and examples, in order that my invention may be fully understood. Having possessed myself of an engraving of the subject which it is desired to have coloured to represent a highly finished oil or water colour painting, and having a copy of the painting before me of which it is desired to produce an extensive series of imitations, and having determined on the number of colours and tints it will require, which is a matter of taste, at the same time depending

on the nature of the painting which is to be copied; but this is the same as if the copies are to be produced merely by a succession of printings from a series of wooden blocks without having my improvement combined therewith—that of taking such printings on to impressions from steel or copper plates, or from stone or zinc, in order to colour the same, thereby produce coloured impressions having a high degree of finish. It will be found that by thus colouring such descriptions of impressions the result will be, that the prints produced will be more exquisite in their finish, more correct in their outline, and more soft and mellow in their appearance, for it will be found that successive colourings and tints of a series of blocks being received on copper or steel plate, or lithographic or zincographic impressions, more body and character will be given to the finished print than when the coloured print is the result of the same series of blocks taken on plain paper, which has been the practice heretofore. Having determined on the number of blocks which are to be used, I take an equal number of impressions on paper off the engraved plate, like No. 1 and successively place one face downwards on each block, and subject them respectively to the pressure of the press. By this means the blocks will each have an impression of the engraving. I then proceed to mark out carefully the particular parts which are to be left in relief of each block, by colouring them in those parts, having the painting before me, by which I readily observe to what extent each colour is laid on the original picture, and the various shades to be produced, and by this means, when the blocks have been properly cut, I thus obtain a series of blocks suitable for the particular print which is to be produced; but I would remark that such designing and cutting of the blocks form no part of my invention, but are in common use. Having taken the number of impressions, whether of steel or copper plate, or of lithography or zincography, and having the necessary block in the press for the first colour, on the tympan there are four or other number of fine points to receive the impression which is to be coloured by a series of blocks, the fine points receiving each engraving at the four points "a" as before mentioned, and on such tympan there are a number of points which are caused to strike through the paper in pulling the first printing of colour, and the point holes thus produced are those which are used for the purpose of securing a correct register in all the future impressions from the wooden blocks, the holes which were marked on the original impression not being used after the first time. No. 2 represents the result of the first block with colour, the extent of which will readily be traced by a careful examination. Nos. 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 and 17 shew the various stages of colour through which the original impression has to pass in order to complete the colouring. From the foregoing description an intelligent printer, with the aid of persons accustomed to engrave on wood, will readily make himself acquainted with the nature of my invention, and will be enabled to carry the same into effect. Nos. 18, 19, 20 shew three finished coloured steel plate engravings produced according to my invention. No. 21 shews a steel plate impression. No. 22 shews an impression from the same plate coloured by the aid of ten blocks in like manner to that which has been described, and No. 23 shews a print produced by the same blocks; but produced on plain paper, by

which the difference of result between coloured prints produced according to my invention and those produced by the old plan, that of block printing alone; the impression No. 23 wanting the impressions of several more blocks in order to obtain the requisite shadowing and outline, which cannot be so correctly obtained as by my improvements. No. 24 is the finished coloured impression from a copper plate, and No. 25 shews a lithographic impression, and No. 26 is an impression taken from the same stone, and coloured by a series of blocks according to my improvements. I have not thought it necessary to shew impressions from zinc, seeing that they resemble lithographic impressions. I would observe that throughout the description I have spoken of the blocks for printing the colours as being of wood; but it will be evident that metal blocks, being engraved in relief in like manner to wood, would answer a similar purpose. Having thus described the nature of my invention, and the manner of carrying the same into effect, I would remark, that I am aware that many years ago some attempts were made to tint copper plate impressions, called Claro Obscuro, which consisted in giving additional tints of the same or nearly the same colour. I do not therefore lay any claim to such tinting. But what I claim as my improvements consists in colouring the impressions from steel or copper plates, or from lithographic stones or from zinc, by means of block printing, as above described. In witness whereof I, the said George Baxter, have hereunto set my hand and seal this 23rd April 1836.

" ' (Signed and sealed). } GEORGE BAXTER.'

" Inrolled in Chancery, 23 April 1836."

NOTE.—The specification is inserted in the manner it appears at the Patent Office, but it is very loosely phrased and incorrectly punctuated.

" A.D. 1849. NO. 12753. PRODUCING COLOURED STEEL PLATE, COPPER PLATE AND OTHER IMPRESSIONS

EXTENSION

" Letters patent to George Baxter of Northampton Square, Clerkenwell, in the Coy. of Middlesex, Engraver and printer, of an extension for the term of five years of letters patent granted to him by his late Majesty King William 4th, bearing date the 23 Oct. in the 6th year of his reign, for the said George Baxter's Invention of Improvements in producing coloured steel plate, copper plate, and other impressions.

" *Dated* 30 Aug. 1849."

" A.D. 1857. NO. 1620. PRINTING IN COLOURS

ANOTHER PATENT

" (This Invention received Provisional Protection, but notice to proceed with the application for Letters Patent was not given within the time prescribed by the Act.) Provisional Specification left by George Baxter at the Office of the Commissioners of Patents, with his Petition, on the 9th June 1857.—' I, George Baxter, of Northampton Square, in the County of Middlesex, Printer in Oil

Colours, do hereby declare the nature of the Invention for " Improvements in Printing in Colors " to be as follows: This Invention has for its object an improved method of obtaining gradations of tint when printing in colors by surface printing, when both surface printing, and engraved, or copper or other plate printing are used to produce one complete impression. Heretofore great difficulty has been experienced in producing gradations in the color which each surface block applies, and this has only been imperfectly done by carefully inking the parts to a greater or less degree, and when any considerable difference of tint is required it has been necessary to employ a separate block for each tint. Now, my Invention consists in producing gradation in the color applied by each block, in the same way as gradation in tint is now usually obtained in copper or other plate printing, and sometimes also in surface printing, where one plate or block produces a complete impression, that is to say, by ruling a series of fine lines on the surface of the block by machinery in those places where a lighter tint is required. The machine ruling is effected in a similar manner to that in which machine ruling is now produced on copper and steel plates, by applying an etching ground to the block, which is then removed in lines by the machine, and these lines are then bit in by acid.' "

" A.D. 1858, 14 OCTR. NO. 2295. COLORING PHOTOGRAPHIC PICTURES

ANOTHER PATENT

" Letters patent to Geo. Baxter of Northampton Square, in the Coy. of Middlesex, for the invention of Improvements in coloring photographic pictures. Sealed the 12 Apl. 1859."—The specification says: " This invention has for its object improvements in coloring photographic pictures, and consists in combining with photographic pictures the processes of intaglio, plate, and surface printing, and also the processes of lithographic and zincographic printing as a means of coloring such photographic pictures. For these purposes as many printing plates, blocks, or surfaces are prepared as there are intended to be colors or shades of colors printed on a photographic picture, each printing block, plate or surface being prepared in a suitable manner to print a portion of the picture with its particular color or shade of color, so that when impressions have been taken from all the printing blocks, plates, or surfaces on to a photographic picture, the same will be colored all over, or to the extent desired. The colors employed may be such as are now ordinarily used in the above-mentioned processes of printing. . . . If it be desired to color photographic pictures by means of wood blocks, I first make a series of dots along each side of the negative picture, allowing at least two dots for each block to be employed in coloring the positive pictures. I then take from the negative photograph on to ordinary lithographic transfer paper as many positive pictures as it is desired to use blocks in coloring, and I then mark or draw on each of these pictures the parts which are to be printed by one of the blocks, and with one of the colors to be employed. This marking or drawing I perform

by applying to the pictures by means of a camel hair or sable brush a composition of vermillion, mastic, varnish and turpentine, reduced to the consistency of oil paint. In some cases, in place of printing these photographs on transfer paper, I print them on the common photograph paper, and give them a coating of gum before marking or drawing them, as above described. The surfaces of the wood blocks to be employed are prepared by coating them by means of a printer's roller with a composition of flake white and gold size; when this coating is perfectly dry and hard, a thin surface of transfer varnish is applied to the block in a similar manner, and one of the pictures marked or drawn, as before described, is laid on the block, and the marking or drawing transferred to its surface by pressure in a common printing press such as usually employed for printing wood cuts. The block is left with the paper upon it until the transfer varnish hardens, and then the paper is washed off with muriatic or other acid diluted with a little water, applied by means of a sponge, the marking or drawing remaining on the block. . . ." After stating that the marked blocks are engraved by hand, and giving details for securing register, it continues: "In a similar manner the pictures are printed in succession from all the other blocks until the pictures are completely colored, but I avoid using the register holes more than once, as they are liable to become enlarged by the first use, and if again used inaccuracy of register might result. In some cases I employ metal in place of wood blocks, the metal which I prefer being that ordinarily used in casting stereotype plates. [It then goes on to describe a method of colouring photographic pictures by means of intaglio engraved plates, and also a method of colouring photographic pictures by means of lithographic stones or zinc plates.]

"(Signed and sealed 14 April 1859.) } GEORGE BAXTER.

"Witness, JNO. ALCOCK."

COPIES OF TWO EARLY AND INTERESTING LETTERS IN BAXTER'S HANDWRITING TO HIS BROTHER WILLIAM (THE DATES ARE UNCERTAIN)

"DR. WILLIAM,

"I have enclosed a rough sketch of the improvement to your Machine, it is sketched by Mr. Reynolds * (first attempt in that line), the Graver, &c., is drawn backwards and forwards by 2 wheels with string, enclosed is a proof of the first Missionary cut finished, the straight lines in the sky are done with the above and has saved me nearly one day in the first cutting, it will be of great use to me, and I shall do all my skies with it.

"I know not anything that could have given me greater pleasure a few months back than to have heard the Brighton work was likely to be finished, but I now hear it with regret in consequence of the publication which I have in view, there remains not a doubt in my mind but the Annual will be the

* Probably afterwards of the firm of Gregory, Collins & Reynolds, and a pupil of Baxter.

foundation of our future prosperity, indeed I am so far involved I see no possibility of extricating myself. I have already seen some of the Gents at the London Missionary Society, they were delighted with the idea, and have promised me their influence. I have also five engravings in hand for the work besides the view of Benares enclosed, therefore if I now resign I shall be at a considerable loss independent of that, by this time I expect it is in the hands of a Missionary publisher, as the Revd. J. Arundel said he would mention it and endeavour to get his assistance in writing a few pages. Had you mentioned when in London that the Brighton work was at all likely to have been brought out, I should immediately have abandoned every thought, at least for the present, of the Missionary work, but you gave me no hopes of its being out for years, and advised me by all means to turn my mind from that to something else.

" I have not had the pleasure of seeing Mr. Betts and hope you have. I should feel greatly obliged if you would send me word if he will undertake to commence writing it immediately, as there is no time to lose, and what he will do it for. Enclosed are the numbers, and am very *anxious* to see the work, never mind about binding the book, I should like to see it in any shape. No other means for dependence can I seen than the Annual, as I shall always be able to have a yearly stock, it is the same case with Bonner, Branstons', Sears, &c., which are engravers on wood, who cannot find a regular supply of work. (Please to send word which day we shall see Father in town.) Perhaps you will be able to forward me a letter on Sunday with yours and father's opinion.

" We are most obliged to Father and Mother for the kind presents. We are all well, hoping you are the same.

" From your affectionate brother,

" G. Baxter.

" N.B.—How do you get on with the subscribers to your Agriculture work? Mr. F. Snelling informs me Ann is coming up soon. I hope you will persevere for me in respect to the author of my Annual in seeing that no time may be lost. (When shall we see you in *town again*?) I have some excellent original designs for the Annual."

" London, *Jany.* 24 [1830 or 1835].

" Dear William,

" Since I wrote, my eye has been very bad and is now much better. The Dr. wished me to have Luchaske again, as before. It is occasioned through the head of the lamp, I am going to use a flat decanter filled with water to prevent the above.

" We hope mother is recovered from her late illness.

" Sorry to hear of Mr. Berney's return in consequence of ill health, he did not look well when we saw him last. We are much surprised at hearing of the death of Mrs. Tugwell. We have not since heard of Mrs. Doling.

" Glad to hear you are getting on well with the subscribers to your new work. About 3 months ago I received orders from Dr. Epps for 3 small cuts to the new work, they are 3 portraits, he wanted them immediately, as he said he had several more to do, but I could not possibly get them done.

" Messrs. Whittaker wished me to do 17 engravings, views in East India, &c., &c., but I have so much in hand I cannot undertake the whole. Mr. Cape of Covent Garden sent me an order for some cuts to Simpson's which he wanted in 3 months' time. I was forced to refuse. I could get work for one dozen hands. I am also engaged on one of the Annuals, for which I must try my best. The wood cuts have not been removed from the corner of the cupboard for some time. I have work in hand for a carriage lady by the name of Williams, quite a don, I assure you. I sent the last parcel by coach. Mr. Joy's establishment was closed. Please to tell Father and Mother we are much obliged to them for wine, game, sausages, &c.

" I have already said I have plenty of work, but I have yet to say that I am very short of money, in consequence of being forced to give such extreme long credit. You will much oblige by asking father to send me 4 or 5 pounds up as early this week as possible. Mrs. B is not very well, Elizabeth has got 8 teeth and does great mischief to the cupboard, and nearly as fat as George Drowley. (*Hoping you are all the same.*)

" From your Affe, brother,

" G. Baxter.

" N.B.—It is a long time since we saw father, please to send word when he expects to be in town.

" Mr. Wm. Baxter, Printer, &c., Lewes."

SOME OF BAXTER'S CATALOGUES OF HIS PRINTS.

This is the first Catalogue of Baxter's prints known, and was published in his *Pictorial Key to the Great Exhibition.*

BAXTER'S PATENT OIL PICTURES.

For Drawing-rooms, Albums, &c., which may be seen in the Fine Arts Court at the Great Exhibition.

	s.	d.
33. Her Most Gracious Majesty the Queen, a full-length Portrait, superbly mounted, with rich gold border	2	0
34. His Royal Highness Prince Albert, a full-length Portrait, ditto, ditto	2	0

Upwards of 400,000 *of the above portraits have been sold by the Patentee.*

NOW PUBLISHING.

	s.	d.
54. The Great Exhibition, on a large scale, folio	3	6
55. Small Exhibition	1	6
56. Houses of Parliament	1	0
60. The Arctic Expedition	3	0
52. The Harem	0	9
53. The Greek Dance	0	9
63. Balmoral Castle	0	6
64. Crucis Abbey	0	6
65. Royal Exchange	0	6
3. Baxter's Miniature Album Illustrations, ten designs	1	0
13. Indian Settlements in British Guiana	0	6
14. (Will be reprinted).		
15. (Will be reprinted).		
16. Welsh Drovers	0	6
17. Tintern Abbey	0	6
18. Bala Lake, North Wales	0	6

	s.	d.
19. View on the River Camel, Cornwall	0	6
20. Brougham Castle	0	6
21. Stolzenfels on the Rhine	0	6
22. Shall I Succeed	0	6
23. Water-Mill on the Wye	0	6
24, 25, 26, 27, 28, 29, 30 and 31 will be reprinted.		
32. The Holy Family, after Raphael, superbly mounted, with rich gold border	2	0
35. The Circassian Lady at the Bath, ditto, ditto	2	0
36 Verona (Evening scene), ditto, ditto	2	0
37. The Landing of Her Majesty and His Royal Highness Prince Albert in Ireland, ditto, ditto	2	0
38. Jenny Lind, ditto, ditto	2	0
39. Jetty Treffz, ditto, ditto	2	0
40. (Out of print).		
41. The First Impression	0	9
42. St. Ruth's Priory	0	9
43. Llangollen	0	6
44. Cader Idris	0	6
45. Warwick Castle	0	6
46. Lake Como	0	6
47. River Tiefy, Cardiganshire	0	6
48. Netley Abbey	0	6

The above series are mounted, with the name of the subject, except the miniature illustrations and flowers.

	s.	d.
4. Baxter's regal miniature illustrations, 10 designs, viz.:—Windsor Castle; His Royal Highness Prince Albert; the Queen; the Queen in her Robes of State; Her Majesty leaving the Isle of Wight; Balmoral; the Coronation; the Duchess of Sutherland; Her Majesty delivering her speech at the House of Lords; and Buckingham Palace	1	0
49. The Bride	1	0
50. Paul and Virginia	1	0
51. Chalees Satoon (East Indies)	1	0
5. Flowers (one group)	0	6
6. Flowers (three bouquets)	0	6
7. Flowers (ten bouquets)	0	6
8. Lovers' Seat, Hastings	0	6
9. The Dripping Well, Hastings	0	6
10. Ben Nevis, Scotland	0	6
11. The Conchologists	0	6
12. The Tarantella Dance	0	6

WILL SHORTLY BE PUBLISHED.

57. Flora, 4to.
58. The Day before Marriage, on a large scale, folio.
59. View in Switzerland, ditto, ditto.
61. Jenny Lind, La Figlia del Reggimento.
62. So Nice.

NEARLY READY FOR PUBLICATION.

BAXTER'S INTERIOR OF THE GREAT EXHIBITION.

Same size, and intended as a Companion to the Exterior now publishing.

London: Sold wholesale by George Baxter, the Inventor and Patentee of Oil-Colour Printing, 11 & 12, Northampton Square, and may be obtained of the principal book and print sellers throughout the world.

THIS IS A CATALOGUE PUBLISHED APRIL, 1855

It is not very difficult to arrive at the date of the distribution of this list. "The Bridesmaid," which was published in May 1855, is given, but a note has been appended to this print in the list lent, by someone in days past, which says "Not yet published." On the other hand, "The First Lesson," which is, as we know, dated March 28th, 1855, is given, but "Puss Napping," which we also know, is dated January, 1856, is not given, so the conclusion can easily be arrived at that the list was published about April, 1855.

The above remarks by no means exhaust the information that any diligent student who wishes may gather from this most interesting list.

Note.—The following Numbers are not given in the original: 22, 26, 27, 59, 81, 82, 83, 115, 117, 119, 121.

OIL PICTURES

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8. Lovers' Seat, Hastings .	0	6

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14. H.R.H. The Prince of Wales Landing at Osborne	0	6
15. Windsor Castle: the Return from Hunting	0	6
16. Welsh Drovers	0	6
17. Tintern Abbey	0	6
18. Bala Lake, North Wales	0	6
19. View of the River Camel, Cornwall	0	6
20. Brougham Castle	0	6
21. Stolzenfels on the Rhine	0	6
23. Water Mill on the Wye	0	6
24. Eu Cathedral	0	6
25. The Fisherman's Home	0	6
28. Summer	0	6
29. The Gondoletta	0	6
30. River Scene in Holland	0	6
31. Abbeville	0	6
32. The Holy Family, after Raphael	2	0
33. Her Most Gracious Majesty the Queen, a Full Length Portrait	2	0
34. His Royal Highness Prince Albert	2	0
Upwards of 400,000 *of the above Portraits have been sold by the Patentee.*		
35. The Circassian Lady at the Bath	2	0
36. Verona (Evening Scene)	2	0
37. The Landing of Her Majesty and His Royal Highness Prince Albert in Ireland	2	0
38. Jenny Lind (Concert Costume)	2	0
39. Jetty Treffz	2	0
40. Derwentwater, Cumberland	0	6
41. The First Impression	0	9
42. St. Ruth's Priory	0	9
43. Llangollen	0	6
44. Cader Idris	0	6
45. Warwick Castle	0	6
46. Lake Como	0	6
47. River Tiefy, Cardiganshire	0	6
48. Netley Abbey	0	6
49. The Bride	1	6
50. Paul and Virginia	1	0
51. Charlees (*sic*) Satoon, East Indies	1	0
52. The Harem	0	9
53. The Greek Dance	0	9
54. The Great Exhibition, Exterior on a Large Scale, folio	3	6
66. The Great Exhibition, Interior, ditto	3	6
55. Small Exhibition	1	0
56. Houses of Parliament	1	0
57. Flora, 4to	3	6
58. The Day before Marriage, large folio	10	6
60. The Arctic Expedition	3	0
61. Australia (News from Home)	1	6
62. So Nice	2	0
63. Balmoral Castle	0	6
64. Crucis Abbey	0	6
65. Royal Exchange	0	6
67. View from Richmond Hill	0	6
68. View near Harrow on the Hill	0	6
69. View from Windsor Forest	0	6
70. Richmond Bridge	0	6

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71. The Reconciliation, 4to	3	0
72. The Pas des Trois	0	6
73. Fairy Scenes	0	6
74. Gems of the Great Exhibition, No. 1 of the Series	3	0
75. Ditto, No. 2 of the series	3	0
76. Ditto, No. 3 of the series	3	0
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79. Ditto, No. 6 of the series	3	0
80. Ditto, No. 7 of the series	3	0
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85. Sabrina	1	0
86. The Nymph—By Wyatt	1	0
87. The Faithful Messenger	1	0
88. The Unhappy Child	1	0
89. The Lion in Love	1	0
90. Duke of Wellington (the late)	1	0
91. Lord Nelson	1	0
92. Sir Robert Peel	1	0
93. Napoleon I. } 94. Napoleon III. } the pair	2	0
95. Crossing the Brook	0	6
96. Lake Luggellaw	0	6
97. The Little Gardeners	0	6
98. Lake Garda	0	6
99. Brighton Chain Pier	0	6
100. Bolton Abbey	0	6
101. Funeral of the Duke of Wellington — Sketched from No. 1, St. Paul's, by the Patentee	1	6
102. So Tired	1	6
103. Copper, your Honour	1	6
104. Morning Call	1	6
105. Scriptural Events, No. 1	0	6
106. Scriptural Events, No. 2	0	6
107. The Crystal Palace, New York	3	6
108. The Birth of the Saviour	1	6
109. "The Third Day"	3	0
110. Me Warm Now	1	6
111. Miniature Ten Designs	1	0
112. "The Ninth Hour"	3	0
113. Charge of the British Troops	3	6
114. The British Fleet	3	6
116. News from Australia, companion picture to "News from Home"	1	6
118. Baxter's Gems of the Crystal Palace, No. 1.—The Exterior from the Dulwich Road. Folio	3	6
120. Baxter's Gems of the Crystal Palace, No. 3.—The Exterior and Gardens, from the Railway	1	6
122. The Royal Yacht	1	0
123. The Belle of the Village, 4to	3	0
124. "I don't like it," companion picture to "So Nice"	1	6
125. Bombardment of Sebastopol	1	6
126. The Crucifixion, Large Folio, executed by the Baxterotype Process	8	0

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—*Art Journal.*

127. The Allied Sovereigns & the Commanders of their Forces. Ten Miniature Portraits	1	0
128. The First Lesson, 4to	3	0
129. The Ascent of Mont Blanc, a Series of Four Views, from Sketches, with letter-press descriptions, by R. MacGregor, Esq., M.A., The set	6	0
130. The Bridesmaid, companion picture to the "Day Before Marriage." Large Folio	10	6

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Copy of a Baxter Poster or Window Bill of a Sale at Bristol in 1861.

THE ALBERT ROOMS ROYAL COLLEGE GREEN.

EXHIBITION

OF

BAXTER'S

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the remaining Stock, consisting of 100,000 of his celebrated Oil Pictures.

Evening, commencing at half-past six.

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CATALOGUE.

1. The Dogs of St. Bernard Rescuing a Traveller from an Avalanche. After Sir Edw. Landseer (this is the last picture executed by the patentee).
2. Summer and Winter. After Jones.
3. Bridesmaid and Day Before Marriage.
4. Lovers' Letter Box and Fruit Girl of the Alps.
5. News from Australia, and three others.
6. Descent from the Cross and three other religious subjects.
7. The Princess Royal and three other portraits.
8. Twenty Album Illustrations, 1st Series.
9. The Gardener's Shed and Hollyhocks.
10. Lake Lucerne.
11. The Cartoons after Raphael, from the originals in Hampton Court Palace (a complete set).
12. The Parting Look. After Corbould.
13. The Mountain Stream.
14. British Troops and Fleet, Studies for the Volunteers.
15. Small Gems, 1st Series.
16. The Crucifixion.
17. So Tired, and three others.
18. Four large album illustrations.
19. The Day Before Marriage and Bridesmaid.
20. The Dogs of St. Bernard.
21. Winter.
22. Summer.
23. Fruit Girl of the Alps.
24. Lovers' Letter Box.
25. News from Home and three others.
26. Prince of Wales and five others.
27. Twenty illustrations for scrap-books, 2nd Series.
28. The Hollyhocks.
29. Gardener's Shed.
30. The Saviour Blessing Bread, and three other religious subjects.
31. Lake Lucerne.
32. The Parting Look (proof impression).
33. The Wreck.
34. The Holy Family. After Murillo.
35. The Mountain Stream.
36. Interior and Exterior of the Great Exhibition.
37. Four large album illustrations.
38. The Greek Slave, and three other Gems.
39. Miniature designs, 4 sheets.
40. Lovers' Letter Box.
41. Fruit Girl of the Alps.
42. Her Majesty the Queen, on a large scale.
43. Bridesmaid.
44. Day Before Marriage.
45. Dogs of St. Bernard (proof impression).
46. Summer and Winter.
47. Lovers' Letter Box and Fruit Girl of the Alps.
48. So Nice, and 3 others.
49. Duke of Wellington, and 5 others.
50. Twenty scrap-book illustrations, 3rd Series.
51. Gardener's Shed and Hollyhocks.

52. The Arctic Expedition, and 3 others.
53. Lake Lucerne.
54. The Cartoons after Raphael (a complete set).
55. The Parting Look.
56. The Mountain Stream.
57. British Troops and Fleet, a Guide for the Volunteers.
58. The Slaves.
59. Four large album illustrations.
60. The Boy and Broken Drum, and 3 other gems.
61. Miniature designs, 4 sheets.
62. Christmas Time, after Fitzgerald, and 3 others.
63. Come, Pretty Robin, and 3 others.
64. Day Before Marriage and Bridesmaid.
65. Dogs of St. Bernard.
66. Winter.
67. Summer.
68. Fruit Girl of the Alps.
69. Coronation of Her Majesty (in sepia).
70. Her Majesty Opening First Parliament (sepia).
71. Prince of Wales and three other portraits.
72. Small Gems, 1st Series.
73. Small Gems. 2nd Series.
74. Portraits of the Missionaries, Williams and Moffat (in sepia).
75. Infant Samuel, and 2 other religious subjects.
76. The Parting Look.
77. The Wreck.
78. Lovers' Letter Box.
79. Fruit Girl of the Alps.
80. The Mountain Stream.
81. The Crucifixion.
82. The Gardener's Shed.
83. Four large album illustrations.
84. Short Change, after Collinson, and 3 others.
85. Four prints, various.
86. Four prints, various.
87. The Bridesmaid.
88. Day Before Marriage.
89. Dogs of St. Bernard.
90. Summer and Winter.
91. Lovers' Letter Box and Fruit Girl of the Alps.
92. Morning Call, and 3 others.
93. Prince of Wales, and 5 others.
94. Twenty pictures for scrapbooks, 1st Series.
95. Gardener's Shed and Hollyhocks.
96. The Third Day, and 3 other religious subjects.
97. Lake Lucerne.
98. The Cartoons, after Raphael (a complete set).
99. Coronation of Her Majesty (in sepia).
100. Queen Opening First Parliament (in sepia).
101. British Troops and Fleet.
102. Landing of Missionaries in New Zealand (in sepia).
103. The Holy Family, after Murillo, and The Crucifixion.
104. Four Gems of the Great Exhibition.
105. The Lamented Missionary Williams, at Erromanga.
106. Four prints, various.
107. Four prints, various.
108. Bridesmaid and Day Before Marriage.
109. Dogs of St. Bernard.
110. Winter.
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112. Fruit Girl of the Alps.
113. Lovers' Letter Box.

114. Me Warm Now, after Hunt, and 3 others.
115. Prince Albert, and 5 other portraits.
116. A variety of pictures for albums (20), 2nd Series.
117. Hollyhocks.
118. Gardener's Shed.
119. Belle of the Village, and 3 others.
120. The Lamented Williams, at Tanna and Erromanga.
121. The Parting Look.
122. The Wreck.
123. Interior and Exterior of the Great Exhibition.
124. The Mountain Stream.
125. Four large album illustrations.
126. Greek Slave, and 3 other Gems.
127. Bridesmaid.
128. Day Before Marriage.
129. Birth of the Saviour, and 3 others.
130. Crucifixion.
131. Four large album illustrations.
132. Day Before Marriage.
133. The Infant Samuel, and 3 other religious subjects.
134. Dogs of St. Bernard.
135. Summer.
136. Winter.
137. Lovers' Letter Box and Fruit Girl of the Alps.
138. Twenty album illustrations, 3rd Series.
139. Gardener's Shed and Hollyhocks.
140. Small Gems, 1st Series.
141. Lake Lucerne.
142. The Cartoons after Raphael.
143. The Parting Look (proof).
144. The Mountain Stream
145. Review of the British Troops and Fleet.
146. Small Gems, 2nd Series.
147. The Slaves.
148. Four large album illustrations.
149. Sabrina, and 3 other gems.
150. Miniature designs, 4 sheets.
151. Baptism in Jamaica.
152. Her Majesty the Queen in her Robes of State.
153. Bridesmaid and Day Before Marriage.
154. Dogs of St. Bernard (proof).
155. Winter.
156. Summer.
157. Fruit Girl of the Alps.
158. Lovers' Letter Box.
159. Puss Napping, and 5 others.
160. Twenty scrap-book illustrations, 1st Series.
161. The Dogs of St. Bernard.
162. Summer and Winter, after Jones.
163. Bridesmaid and Day Before Marriage.
164. Lovers' Letter Box and Fruit Girl of the Alps.
165. News from Australia, and 3 others.
166. Descent from the Cross, and 3 other religious subjects.
167. The Princess Royal, and 3 other portraits.
168. Twenty album illustrations.
169. The Gardener's Shed and Hollyhocks.
170. Lake Lucerne.
171. The Cartoons, after Raphael (complete set).
172. The Parting Look, after Corbould.
173. The Mountain Stream.
174. British Troops and Fleet, Studies for the Volunteers.
175. Small Gems, 1st Series.
176. The Crucifixion.

177. So Tired, and 3 others.
178. Four large album illustrations.
179. The Day Before Marriage and Bridesmaid.
180. The Dogs of St. Bernard.
181. Winter.
182. Summer.
183. Fruit Girl of the Alps.
184. Lovers' Letter Box.
185. News from Home, and 3 others.
186. Empress of the French, and 5 others.
187. Twenty illustrations for scrap-books, 2nd Series.
188. The Hollyhocks.
189. Gardener's Shed.
190. The Saviour Blessing Bread, and 3 other religious subjects.
191. Lake Lucerne.
192. The Parting Look (proof impression).
193. The Wreck.
194. The Holy Family, after Murillo.
195. The Mountain Stream.
196. Interior and Exterior of the Great Exhibition.
197. Four large album illustrations.
198. The Greek Slave, and 3 other gems.
199. Miniature designs, 4 sheets.
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The Exhibition will be open each day at 11 o'clock.

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193. Summer, ditto W. E. Jones.
191. The Queen in her Robes, from the original painting.
143. The Mountain Stream, ditto.
144. The Gardener's Shed, ditto Bartholomew.
171. Group of Hollyhocks, ditto Bartholomew.
185. Fruit Girl of the Alps, ditto.
173. Lake Lucerne, Switzerland, ditto after Turner.
190. The Wreck, ditto, ditto Turner.
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112. The Ninth Hour, after the painting by Albert Durer.
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57. Flora.
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71. The Reconciliation.
123. The Belle of the Village.
128. The First Lesson.
135. Dover, with Shakespeare's Cliff (in sepia).

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113. The British Troops.
118. The Crystal Palace (from Dulwich Road).

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116. News from Australia.
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124. I Don't Like It.
164. Red Riding Hood.
102. So Tired.
103. Copper, your Honour.
104. The Morning Call.
110. Me Warm Now.
139. The Soldier's Farewell.
142. Puss Napping.
160. The Harvest Time: The Gleaners.
161. The Hop Garden.
162. The Daughter of the Regiment.
165. Summer Time, after the original picture by Corbould.
174. Come, Pretty Robin.
177. The Cornfield, after the painting by Shayer.
180. See-Saw.
187. Short Change, after the original painting by Collinson.
35. Circassian Lady.
36. Verona.
188. Christmas Time, from the original painting by Fitzgerald.
189. Stolen Pleasures, ditto Burgess.
108. The Birth of the Saviour.
167. Fruit, after Lance, No. 1.
168. Fruit, Pine, ditto, No. 2.
176. Infantine Jealousy, after a drawing by Kenny Meadows.
155. The Glacier du Tacconay (Mont Blanc), after Albert Smith.
156. The Grands Mulets, ditto, ditto.
157. The Mur de la Cote, ditto, ditto.
158. The Summit, ditto, ditto.
140. Returning from Prayer, from the original by Lee.
120. Crystal Palace and Gardens.
101. St. Paul's.
49. The Bride, after a miniature by Fanny Corbaux.
172. The Princess Royal.
32. Holy Family, after Raphael, from the original picture in Brougham Hall.
33. Her Majesty, full-length.
34. Prince Consort.

136. Prayer, after Sir Joshua Reynolds (in sepia colour).
137. The Saviour (in sepia colour).
163. "It is Finished," after the original by Vandyke.
132. The Crucifixion, small size.

Pictures Published at 1*s.*, *Re-published at* 6*d. each* (*not mounted*).

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4. Baxter's Regal ditto, ditto.
127. The Allied Sovereigns and Commanders, 10 designs.
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210. Prince and Princess of Prussia, May Queen, &c., ditto.
211. Dancing and Fairy Scenes, ditto.
218. Hastings and Scotch, ditto.
212. Flowers, ditto.
213. Religious Scenes, ditto.
214. Oval Pictures, ditto.

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51. Chalees Satoon.
42. St. Ruth's Priory.
41. The Surprise.
52. The Harem.
56. Houses of Parliament.
53. The Greek Dance.
72. Pas des Trois.
73. Fairy Scenes.
198. Portrait (Prince of Wales).
141. ditto (the Queen).
159. ditto (Prince Albert).
183. ditto (Princess Royal).
184. ditto (Prince of Prussia).
133. ditto (Empress of the French).
93. ditto (Napoleon I.).
94. ditto (Napoleon III.).
181. ditto (Rev. J. Wesley).
219. ditto (Lord Nelson).
90. ditto (Duke of Wellington).
80. The Vestal Statuary gem.
84. Cupid and Psyche ditto
85. Sabrina ditto
86. Nymph ditto
87. The Faithful Messenger ditto
88. The Unhappy Child ditto
89. The Lion in Love ditto

146. Rinaldi and Armida Statuary gem.
147. Greek Slave ditto
148. Alfred the Great ditto
149. Attack of the Eagle ditto
150. Dog and Serpent Surprise, ditto
151. Dog and Serpent Attack ditto
152. Hagar and Ishmael ditto
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154. The Girls Fishing ditto

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Inventor and Patentee

12, Northampton Square, London, E.C.

HISTORICAL ACCOUNT OF

The Opening of Her First Parliament by Queen Victoria, together with a description of the Art of Colour Printing presented by Baxter to each subscriber.

" This picture is published to commemorate the first act of state in Her Majesty's reign, and represents the Queen proceeding through the Royal entrance gallery of the House of Lords, to open her first Parliament, on the 20th November, 1837.

" The Gallery in which the scene is laid, was built under the auspices of His late Majesty King George the Fourth, by that eminent architect the late Sir John Soane, and is not merely a beautiful specimen of the Palladian style of architecture, and interesting, as being almost the only part of the House of Lords left uninjured by the conflagration in 1834, but it further suggests fearful recollections of a prepared fire of a remoter age. It stands over the very spot on which Guido Fawkes was apprehended, and which is still searched by the Hereditary Lord Great Chamberlain, the Yeoman Usher of the Black Rod, and other officers of the House of Lords, previous to the opening of each session of Parliament, more as a solemn commemoration of an awful design, than from any apprehension of its recurrence.

" A slight account of the art by which this picture has been produced will, it is hoped, be acceptable to the Patrons, to whom it is respectfully presented. It has been called by the Patentee ' Printing in Oil Colours,' but it has been styled by some of his contemporaries ' Picture Printing,' and the title is a correct

description, for by its means the most blended and brilliant tints may be copied with undeviating exactness, and with a rapidity of muliplication, that relieves the mind from the dread of losing a single and cherished work, so often felt by every lover of art. These fears have now been dispelled, and those choice gems which have hitherto been enjoyed by a few, have by the art of ' Picture Printing ' been placed within the reach of many. The process of Printing in Colours was imperfectly known in former times, even by the first printers, but so unsatisfactory was the result, and limited in application, that it became disused, until Mr. Baxter, who has the combined advantages of a practical knowledge of designing, engraving, and printing, has, by unwearied diligence, brought the art to a state of ready applicability to many purposes unknown to his predecessors.

" The difficulties to be surmounted before such a picture as the ' Queen's Procession to Parliament ' can be produced, may be judged of, by remarking that each tint has to be communicated by a separate impression. Some of the pictures Mr. Baxter has executed have required not less than twenty blocks, and the most simple require not fewer than ten. While the extent of subjects to which the art may be applied is amply illustrated by the various specimens already published, including landscape, architecture, flowers, animals and historical painting. While stating the result of many years most severe application and study, Mr. Baxter hopes he shall not be by any accused of arrogance. He is solely influenced by a desire, to testify to his Royal and Noble Patrons, to whose condescension, kindness and liberality, he is so deeply indebted, how strenuously he has toiled to produce a work not unworthy of their approbation."

NOTE

appended to the Catalogue of the Exhibition of Baxter prints, held under the auspices of the first Baxter Society, in December, 1895, and written by Mr. J. H. Slater.

THE WORKS OF GEORGE BAXTER

" It is only quite recently that collectors of prints have awoke to the fact that a genius once lived among them unawares, and passed away with but scanty recognition from the comparatively small number who were forced by circumstances to acknowledge the merit of his work. At first sight it seems strange that this should have been the case, and indeed it is an axiom of the optimists' school that no good thing ever yet left the world unrewarded; that merit and *a fortiori* genius are sure of recognition by virtue of their own inherent strength and ability to over-ride the average productions of contemporaries. That this is not invariably true we learn from experience; for it is a fact that the world's greatest geniuses are precisely those who are ahead of the world, who are too advanced for present appreciation, and whose fancies are too new and strange to secure popular appreciation. It is an old and trite adage, ' Seldom cometh honour till a man be dead '; and no confirmation of its truth is needed, for the

reason upon which it is based is evident. Only with the lapse of years doth jealousy interest and a hundred temporary distractions fade like dissolving views into the admiration of the new generation, and nothing but time can mellow that touch which proclaims that the fabric has disarmed criticism and stands at last secure.

" That time will do justice to the memory of George Baxter is the opinion of many whose acquaintance with art is sufficiently deep to invest their utterances with respect and their judgment with confidence. The Society called by his name is the direct outcome of this opinion, and has already justified its existence by the generous measure of support it has received. That it will, when its aim and objects are more widely known, become a still greater power is the belief of its founders, and that it may increase in stability and usefulness is their earnest hope. Art is distinctly a creature of education, and it is perhaps as impossible for an eye which is strange to its beauties to appreciate the merits of a painting or a print as it would be for the untutored hand and brain to create anew the conceptions embodied in them.

" A few years ago George Baxter was practically unknown, so much so indeed that his name is absent from nearly all books of reference, and in a very few cases where it is mentioned at all a few lines convey all the information it is thought desirable or necessary to give, nor is this information in any single case correct. The artist was known to a few people as the inventor of a process of printing in oil colours. His work was regarded by them as purely mechanical, and therefore as completely outside the pale of true art as any other patent process. It was accordingly despised by the collector and neglected by everyone else, except the very few who were interested either pecuniarily or otherwise in its success, and these were not lovers of art for its own sake, but for the profit that accrued from it. No wonder that the memory of Baxter faded away in the face of such neglect, and that his works which should have been for all time were treated as the products of a day.

" Baxter's art was in reality not at all mechanical, nor was it, strictly speaking, a process. The words ' process ' and ' patent ' have all along conveyed an impression to superficial observers which it is above all things the aim and object of his admirers to dissipate. Baxter worked in chiaroscuro a form of art that has been immortalized by the magic touch of Ugo da Carpi, Lucas van Leyden, Heinrich Goltzius, and a score of other masters, who will live as long as art endures. To produce a good chiaroscuro effect is the most difficult process—if we must have the word—that can be well imagined. By it pictures are built up, so to speak, by the superimposition of one block with another till the complete design stands out. The old German masters used but two blocks as a rule, the Italian masters, at the head of whom stands Ugo da Carpi, three or sometimes four. The usual practice was to print the outlines only from the first block, leaving the details and those graduations of light and shade, which are the life and soul of all artistic effort, to the second and subsequent blocks used one at a time as each preceding impression became dry on the paper. If any block of the series were not properly cut, a false ' registra-

tion ' ensued; the print from that time became distorted or out of perspective, and the result was an abortion and not a work of art. Again, all old papers were so heavily sized that they had to be damped before they were capable of receiving an impression. Damped paper contracts when dry more or less, in proportion to the amount of moisture absorbed; and this fact doubled the difficulty with which these engravers in chiaroscuro had to contend. From the earliest infancy of the art of engraving until now not twenty masters of this style have attained a front rank, and it is safe to say that not half of these stand on a level with the world's greatest masters in other branches of art. With these few it is claimed that Baxter is entitled by his genius to consort, and if he has been forgotten for many years, this is only another instance of the neglect that too often waits upon merit.

" Baxter's process, though but imperfectly understood, seems to have been as follows :—

" Unlike all other artists, he first etched or graved his design upon a metal plate so that an impression from that gave a perfect and complete picture. Subsequently he introduced the proper colours and tints by means of a sequence of wood blocks. It will be seen that his process differed from that of any of the old masters. His was a perfect design from the beginning; it was the colouring only that was built up. Theirs involved the building up of the whole design, little by little, until the required result was attained. These designs were in many instances Baxter's own, and he had to invent and draw them just as any other artist, who is not a mere copyist, has and always had to do. It is the design that tests the ability of the artist, and so well has this always been understood that wood blocks with the design upon them were far more often than not cut by what the Germans called ' Formschneiders ' workmen, who were not necessarily artists, though some were more skilful than others. Albert Durer, for example, did not cut his own blocks, but he prepared the designs for them; and it is the masterly technique of his pencil that invests him with his enduring fame. Baxter also drew his designs, and it is the quality of his work in this respect, no less than his skill in preparing his plates and blocks, that will sooner or later cause his name to be widely known and his talent recognised. Little by little his fame has been spreading. His prints have little by little been creeping from the lumber-room and the garret into which they were thrown by our unappreciative fathers as though they had been so much mechanical rubbish. Prices are now quoted for them, and these have of late been rapidly rising: a sure and certain sign that the day of their redemption from obscurity is at hand."

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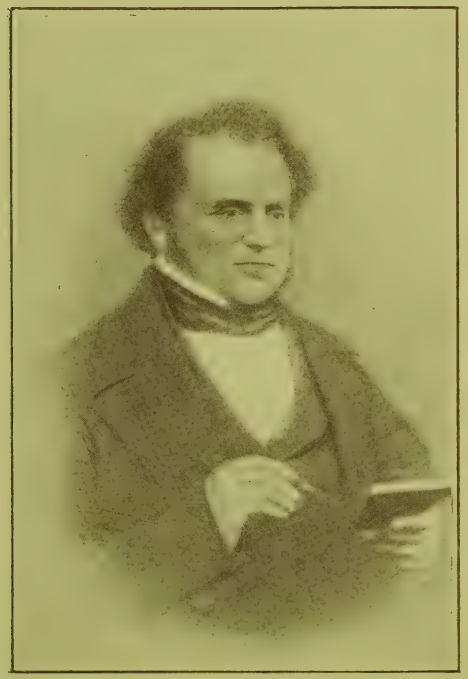
CORRIGENDA

Plate 3. In the description *read* 'The Sister Arts,' *not* the 'Sister's Arts.'
„ 17. *Read* 'Sir Walter Scott' *for* 'Sir Walter Scot.'
„ 24. *For* 'Prichard' *read* 'Pritchard.'
„ 24. *For* 'Phonars' *read* 'Thouars.'
„ 25. *For* '1863' *read* '1853.'
„ 29. The prints should be in the reverse order.
„ 33. *For* 'Faries' in both letterings *read* 'Fairies.'
„ 37. *For* 'Queens hand on table' *read* 'Queen hand on table.'
„ 38. The prints should be in the reverse order.
„ 39. *For* 'Broughan' *read* 'Brougham.'
„ 45. *For* 'T. Waterhouse' *read* 'J. Waterhouse.'
„ 74. *For* 'Prayers' *read* 'Prayer.'
„ 76. *Omit* 'p. 171' on left-hand bottom of page.

THE DAY BEFORE MARRIAGE

One of Baxter's Well-Known Series of Prints
of "The Four Ladies"

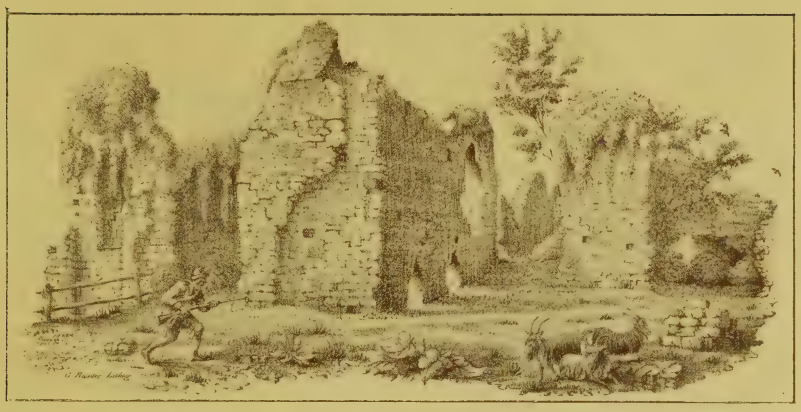
PLATE III



George Baxter.

Baxter's Father's Business Premises at Lewes as they were in 1809.

Taken from the Cover of the "Sister's Arts," written by John Baxter.



A Lithograph by George Baxter. *Date about* 1824.

Denton & St Ann's Fonts Lewes.
George Baxter's First Woodcut.

The Oaks at Colbrand's Farm, near Lewes.
A Woodcut by George Baxter.

A WOOD CUT OF THE CHURCH AT THREE MILE CROSS. ONE OF THE ILLUSTRATIONS BY GEORGE BAXTER TO THE 1835 EDITION OF "OUR VILLAGE" BY MARY RUSSELL MITFORD.

A WOOD CUT OF MISS MITFORD'S DOG "DASH" AND TWO MAGPIES BY GEORGE BAXTER. FROM "OUR VILLAGE." (1835.)

PLATE 6

LOVER'S LETTER BOX

ONE OF BAXTER'S WELL-KNOWN SERIES OF PRINTS
OF "THE FOUR LADIES"

Print No. 359

"Butterflies."

Baxter's First Print in Colours. Date about 1829.

1. Peacock.
2. Marmoress,
3. White Admirable. (*sic.*)

LITTLE GREBES AND NEST.
Print No. 2.

DIPPERS AND NEST. *Print No.* 3.

BRIGHTON CHAIN PIER.

Drawn by George Baxter about 1824.

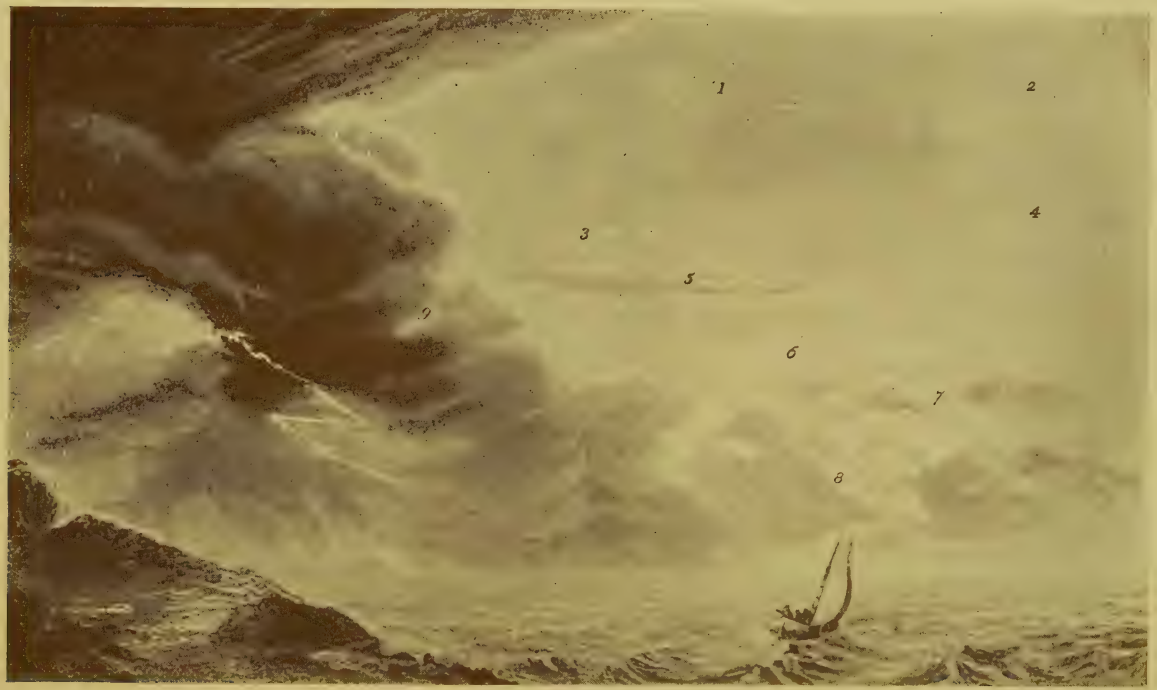
CATTLE DRINKING, OR THE WATERING PLACE. TAKEN BY BAXTER FROM GAINSBOROUGH'S PICTURE.

The Print is before the advent of the Patent, and is executed by means of blocks without a plate.

Print No. **7.**

CAROLINE MORDAUNT, OR THE GOVERNESS,
Also from Blocks only.

Print No. 20



MODIFICATIONS OF CLOUDS.

A curious early print executed by means of Wood Blocks.

1 *Linear Cirrus*
2. *Mottled Tail Cirrus*
3. *Cymoid Cirrus*
4 *Cirro - Cumulus*
5 *Cirro - Stratus*
6 *Mottled Cirro-Stratus*
7 *Cumulus*
8 *Cumulo-Stratus*
9 *Nimbus*

THE BRIDESMAID

One of Baxter's Well-Known Series of Prints
of "The Four Ladies"

Print No. 260

THE DEPARTURE OF THE "CAMDEN." MISSIONARY SHIP FOR THE SOUTH SEAS.
Baxters first Print on a lettered mount.
Print No. 80.

THE REV, JOHN WILLIAMS.
The celebrated Missionary Martyr.
Baxters first portrait in colours.
Print No. 71.

SUNSHINE AND CLOUDY SKY.
Print No. 54.

CHILDREN OUTSIDE GATES OF A MANSION.
Print No. 68.

BOYS WITH A KITE IN A TREE.
Print No. 28.

Three Early and Rare coloured book illustrations by Baxter.

A Southdown Sheep showing the Sussex Weald.

Print No. 25.

Isola Bella, Lago Maggiore, Italy.

Print No. 31.

THE FRUIT GIRL OF THE ALPS

ONE OF BAXTER'S WELL-KNOWN SERIES OF PRINTS
OF "THE FOUR LADIES"

Print No. 333

THE END OF TIME.
With mighty stride he stalked forth,
Encompassing the South and North.
Print No. 11.

"Yes, I am come of high degree;
For I am the heir of Bold Buccleuch."
A scene from Sir Walter Scot's
"Lay of the Last Minstrel."
Print No. 56.

A Boy with a Bird's Nest.
Print No. 22.

Virginia Water as it was in 1836.
Print No. 21.

THE CONQUEROR OF EUROPE.

An Auricula. *A Very Rare Print.*

Print No 26*a*.

The Mosaic Pavement discovered at Pitney, County Somerset.
Print No. 27.

A Cluster of Passion Flowers, Roses, &c.
A Rare and favourite Print.

Print No. 37.

EVENING ON THE SEA.
Print No. 18.

AN ENGLISH SHIP BY MOONLIGHT.
Print No. 58.

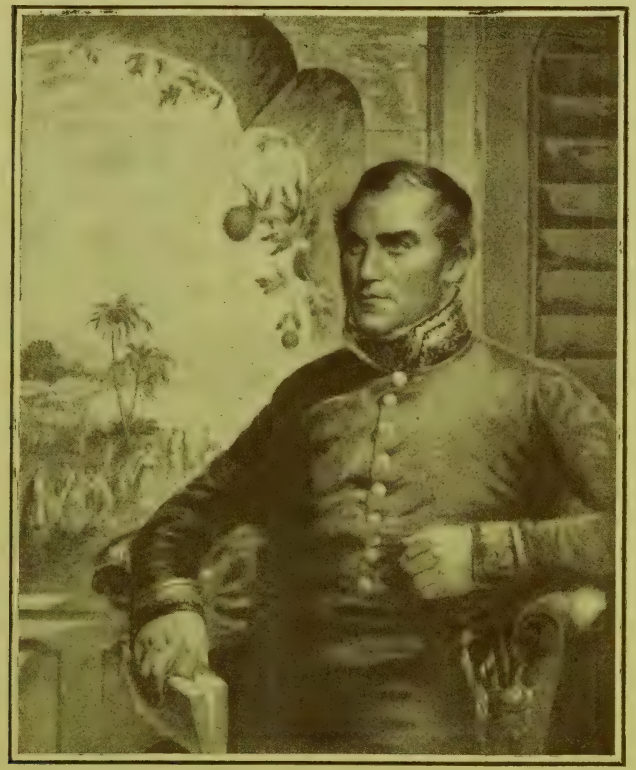
THE REV. JOHN WILLIAMS
OF
THE LONDON MISSIONARY SOCIETY,
WHO WAS KILLED IN THE SOUTH SEAS 1839.
The 1843 *Variety.*

Print No. 74.

THE REV. JOHN WILLIAMS.

The PATRIOT or Second Variety.

Print No. 76.



CAPTAIN PRICHARD.
Missionary and Consul at Tahiti, South Seas, in 1845 *with a view of Papeete.*
Print No. 85.

POMARE "QUEEN OF TAHITI"
At the moment when the French Troops under Admiral Du Petit Phonars landed in the Bay of Papeete.
Print No. 84.

NEWS FROM HOME

Print No. 195

NEWS FROM AUSTRALIA

AT THE TIME OF THE GOLD DISCOVERIES ABOUT 1863

Print No. 196

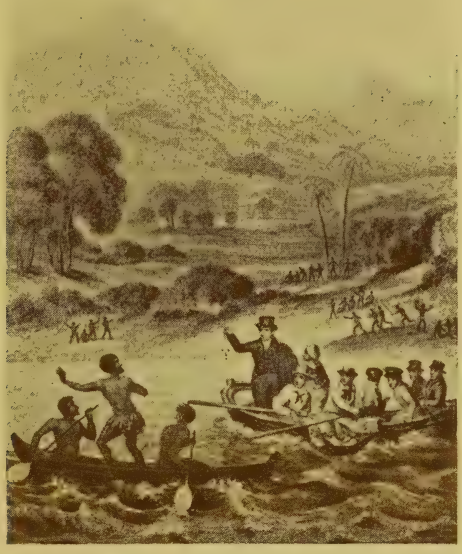
THE LANDING OF COLUMBUS IN THE NEW WORLD

Print No. 104.

THE LAUNCH OF THE TRAFALGAR AT WOOLWICH.

The last wooden Man-of-War.

Print No. 132.



THE REV. JOHN WILLIAMS' FIRST INTERVIEW
WITH THE NATIVES OF ERROMANGA,
Print No. 83.

A Print connected with the London Missionary Society. (*see also Print No.* 79.)

THE WESLEYAN MISSION STATION AT WAINGAROA, NEW ZEALAND, IN 1843.
Natives assembling for worship.

Print No. 86.

A Print connected with the Wesleyan Missionary Society.

Miss Aldersey's School at Ningpo in 1846.

Print No, 99.

Scene connected with the Mission in China

THE ORDINANCE OF BAPTISM IN JAMAICA IN 1842.

Print No. 93.

THE ORDINANCE OF BAPTISM IN JAMAICA IN 1842.

The Rare Variety.

Print No. 93*a*.

A Scene connected with the Baptist Missionary Society.

THE MAY QUEEN SET OF NEEDLE BOX PRINTS.

Print No. **144.**

THE MAY QUEEN SET OF NEEDLE BOX PRINTS.

The Rare Variety.

Print No. 144*a*.

Charge of the British troops at Windlesham.
Before the Crimean War.

Print No. 198.

Review of the British Fleet at Portsmouth before the Crimean War.
Note the coast volunteers a body then much criticized, loading the guns with cannon ball.

Print No. 197.

THE ALLIED SOVEREIGNS.

Print No. 142.

A Print relating to the Crimean War.

THE QUEEN AND THE HEROES OF INDIA.

Print No. 143.

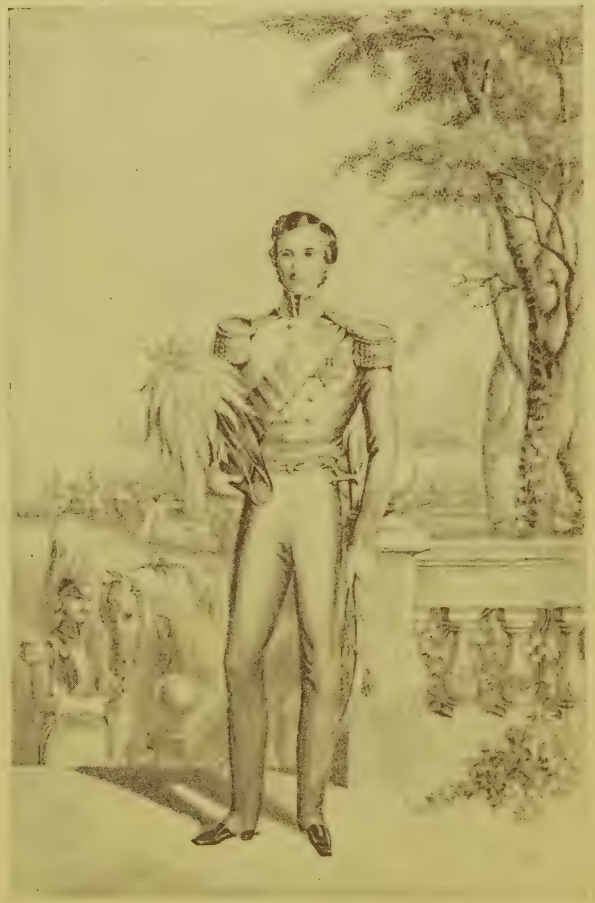
A Print relating to the Indian Mutiny.

Shewing how the plate of Print No. 142 *was altered to form this Print.*

PAS DES TROIS AND FARIES SET OF NEEDLE PRINTS.
One variety.
Prints Nos. 140, 140*b*.

PAS DES TROIS AND FARIES SET OF NEEDLE PRINTS.
Another variety.
Prints Nos. 140*a*, 140*c*.

His Royal Highness Prince Albert.
(Buckskin Trousers.)
Print No. 205.
The plate as altered at Prince Albert's suggestion.



His Royal Highness Prince Albert.
(Blue Breeches)
Print No. 204.
The plate before alteration.

SUMMER

SHEWING THE OLD "SWAN INN" NEAR LEWES

Print No. 365

WINTER

Print No. 368

THE BRIDE.
Commonly called the "Small Bride."
Print No 146.

THE BRIDE.
The enlarged ptate.
Print No. 147.

VICTORIA, QUEEN OF GREAT BRITAIN
(*Queen's Hand on Table.*)
Print No. 208.

VICTORIA, QUEEN OF GREAT BRITAIN.
(*Queen and Head Dress.*)
Print No. 209.

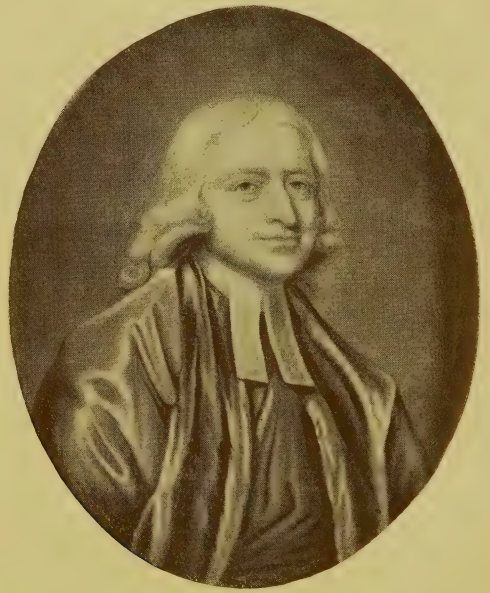
SIR ROBERT PEEL.
The rare variety (with finger extended).
Print No. 221.

VIVE L'EMPEREUR
(NAPOLEON III)
The variety with the short moustache.
Print No. 229

EDMUND BURKE

Print No. 223.

A Print produced by Baxter at the instance of Lord Broughan and now very rare.

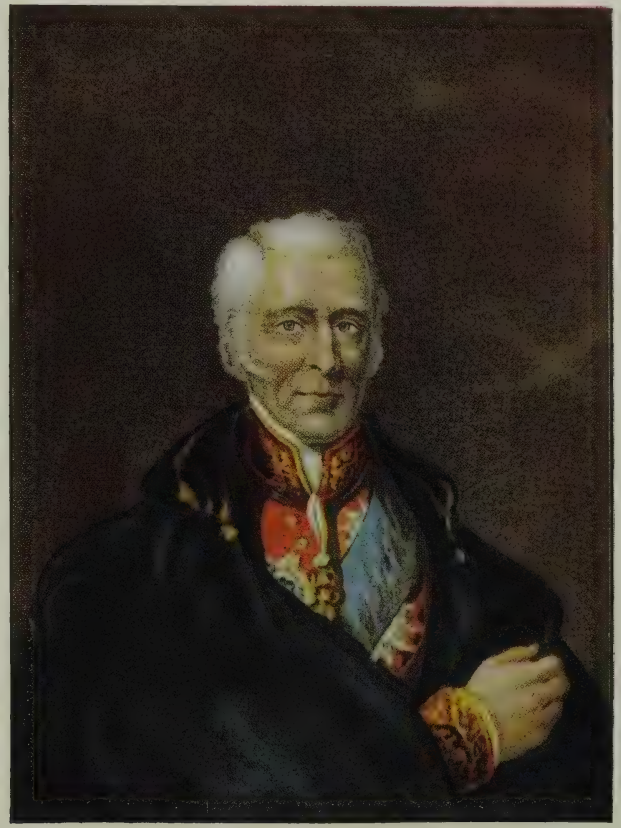


THE REV. JOHN WESLEY.

Print No. 230.

NELSON

Print No. 222



WELLINGTON

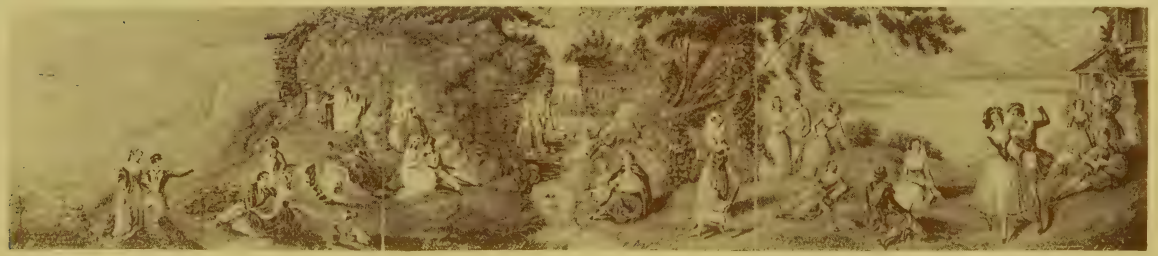
Print No. 226

JENNY LIND
AS THE DAUGHTER OF THE REGIMENT

Print No. 219

THE PRINCESS ROYAL
THE LATE EMPRESS FREDERICK
AT THE TIME OF HER MARRIAGE
IN 1858

Print No. 213



Two Strips (before being cut as separate prints) of "The Lovers Seat" Hastings, "The Dripping Well, Hastings, and Ben Nevis, Scotland, of the signed and unsigned varieties.

Prints Nos. 303, 304, 301, 302, 320, 321.

VERONA.

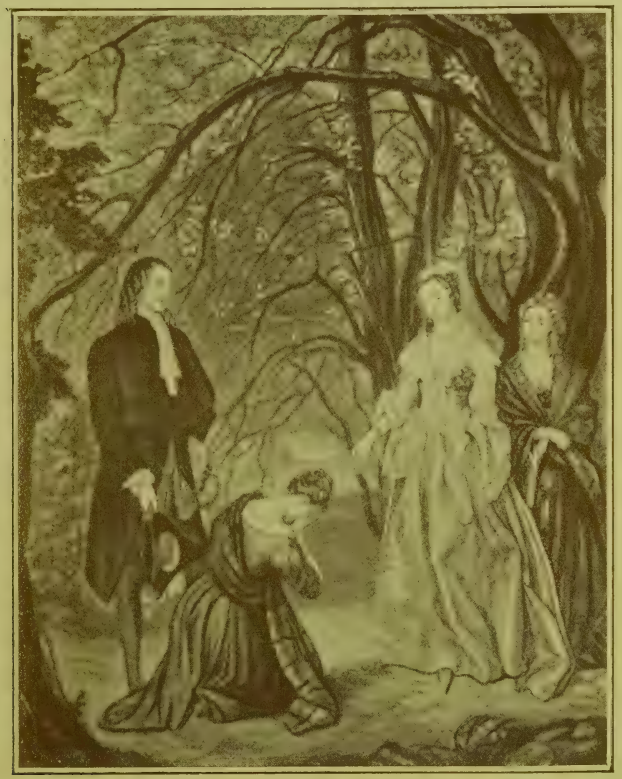
THE VARIETY FROM THE CABINET OF PAINTINGS.

Print No 42.

VERONA.

(EVENING SCENE),

Print 328.



JEANNIE DEANS.

Her Interview with the Queen. From the Cabinet of Paintings.
A Scene from the Heart of Midlothian. *Print No.* 49.

THE BEAUCHAMP CHAPEL, WARWICK.

From the Cabinet of Paintings. Print No. 43

THE NINTH HOUR.

Print No. 235

THE REV. T. WATERHOUSE SUPERINTENDING THE LANDING OF THE MISSIONARIES AT TARANAKI.

A SCENE CONNECTED WITH THE EARLY MISSIONS TO NEW ZEALAND.

Print No. 87.

Queen Victoia as Sovereign of the Order of the Garter.

Print No. 201.

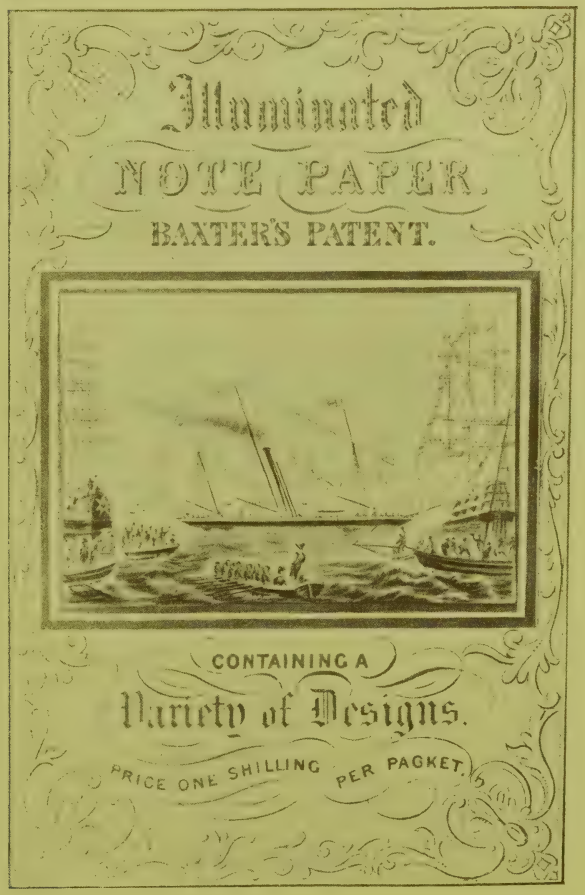
THE CORONATION OF QUEEN VICTORIA.

Print No 129

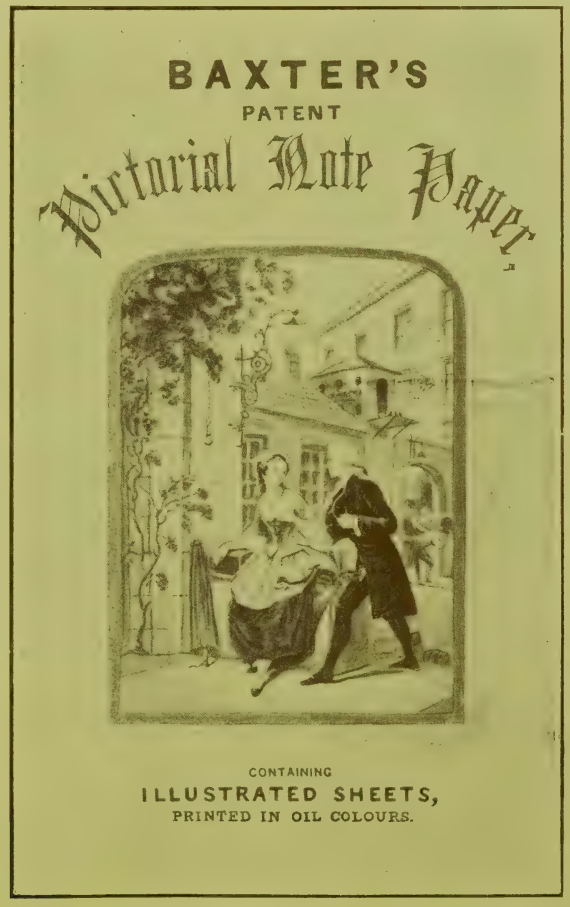
OPENING BY QUEEN VICTORIA OF HER FIRST PARLIAMENT.

Print No. 131.

THESE ARE GENERALLY ACCOUNTED TO BE BAXTER'S TWO FINEST PRINTS



Outside Cover of Le Blonds Pictorial Note Paper.



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THE MORNING CALL

Print No. 360

COPPER, YOUR HONOUR

Print No. 350

AN UNCOLOURED AND VERY RARE MEZZOTINT BY BAXTER OF

SIR DAVID SCOTT,

Knight of the Guelphs of Hanover.

SALE
OF
Mr BAXTER'S PLANT,
Comprising the PRINTING MATERIALS and the
ENGRAVED PLATES & ENGRAVED BLOCKS, &c.
SOLD BY AUCTION.
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THE COVER OF WM. BEAN'S CATALOGUE OF SALE OF BAXTER PLATES.

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VINCENT BROOKS SET OF "THE NEW TEN" NEEDLE BOX PRINTS AND INCLUDED IN HIS REPUBLICATION LIST OF BAXTER'S PRINTS.

THE "REGAL SET" OF NEEDLE PRINTS AS THE PLATE WAS WHEN VINCENT BROOKS REPUBLISHED BAXTER'S PRINTS.

FLORA
THE GIPSY GIRL

Print No. 354

THE FISHERMAN'S HOME.
Print No. 259.

DOVEDALE.
Print No. 287.

THE WELSH HARPER.
Print Nos. 6 *and* 319.

ITALY.

Print No. 327.

NUREMBERG.

Print No. 337.

THE ANDALUSIANS.

Print No. 341.

LAKE COMO

RIVER SCENE IN HOLLAND

SUMMER

THE TEMPLES OF PHILŒ ON THE NILE, EGYPT.
Print No. 347.

PARHELIA, OR MOCK SUNS.
Print No. 361.

THE HOUSES OF PARLIAMENT AS THEY WERE IN 1852.
Print No. 156.

WINTER.
The Small print.
Print No. 369.

WINTER.
The Long print.
Print No. 369.

COME PRETTY ROBIN.

Print No. 349.

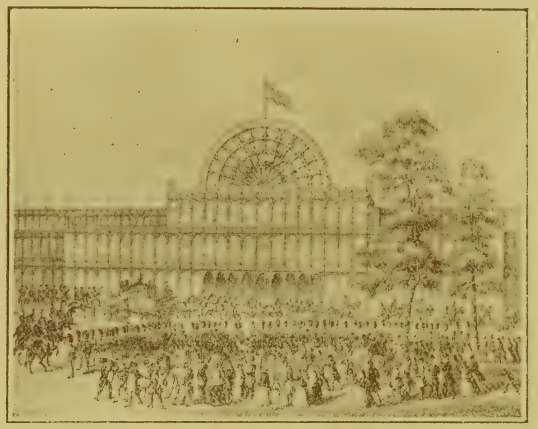
LITTLE RED RIDING-HOOD

Print No. 357.

INFANTILE JEALOUSY.
Print No. 264.

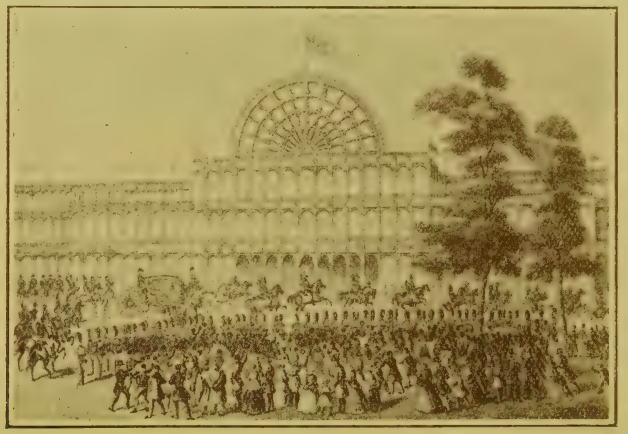
THE FUNERAL OF THE DUKE OF WELLINGTON IN 1852.
Print No. 292.

View from a Deserted Rock Quarry on the Wye.
Print No. 317.

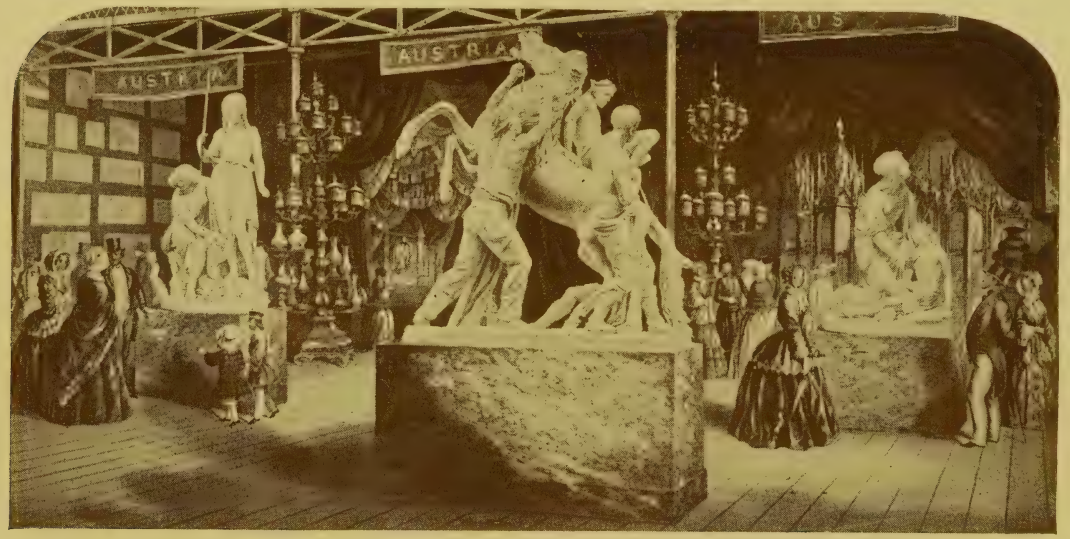


The Grand Entrance to the Great Exhibition
Print No 160.
The eight horse variety.

The Royal Exchange, London.
Print No. 294.



The Grand Entrance to the Great Exhibition
Print No. 161.
with two horses only.



GEMS OF THE GREAT EXHIBITION OF 1851.

No. 5. *The Austrian Department.* *The rarest of the Gems.*

Print No. 170.

Bolton Abbey, Yorkshire.

Print No. 308.

Ilkley, Yorkshire.

Print No. 309.

The declining state of the Muscles, the Countenance,
and general health, from the loss of TEETH, and
their comparatively retrieved co

THE TEETH IN AGE.

Print No, 377.

A very rare book illustration.

LAKE LUCERNE.

Print No. 334.

The Plate as altered.

LAKE LUCERNE.

Print No. 334*a*.

The Rare Variety.

The plate before alteration.

THE WRECK OF THE RELIANCE
OFF BOULOGNE IN 1842
(THE 1843 VARIETY)

Print No. 106

CLAREMONT IN 1847.

Print No. 248.

THE DUKE OF BUCCLEUCH'S RESIDENCE AT RICHMOND AS IT WAS IN 1847.

Print No. 296.

HARVEST TIME
(The Gleaners)

Print No. 356

THE HOP GARDEN

Print No. 290

NEAR FOLKESTONE, MID-DAY.

Print No. 289.

BRIGHTON CHAIN PIER IN 1848.

Print No. 305.

Shewing how the Plate of No. 289 *was altered.*

THE TIRED SOLDIER.
Produced by Vincent Brooks Day & Son,
at the time they republished Baxter's prints.

LAKE SCENE.
Produced by George Baxter Junior.

THE TARANTELLA DANCE
(THE ENLARGED PRINT)

Print No. 153

THE CORNFIELD

Print No. 352

THE SIEGE OF SEBASTOPOL.

Print No. 199.

THE SOLDIER'S FAREWELL. LEAVING FOR THE CRIMEA.

Print No. 200.

So Nasty

Print No. 263.

So Nice

Print No. 267.

THE GARDENER'S SHED.

Print No. 275.

HOLLYHOCKS

Print No. 276.

RETURNING FROM PRAYERS

Print No. 340

SUMMER-TIME

(FROM TENNYSON'S "THE GARDENER'S DAUGHTER")

Print No. 367

Dedicated by Special Permission to the Royal Family

TWO SPLENDID PICTURES,

ONE TO COMMEMORATE

THE OPENING OF THE FIRST PARLIAMENT,

BY

Her Most Gracious Majesty,

QUEEN VICTORIA,

AND THE OTHER

THE AUGUST CEREMONIAL OF THE

CORONATION,

Exhibiting the magnificent spectacle as seen from the Gallery occupied by the Foreign Ambassadors, and representing

THE QUEEN

IN

KING EDWARD'S CHAIR,

AT THE TIME WHEN THE CROWN WAS BEING PLACED ON HER MAJESTY'S HEAD, BY

His Grace the Archbishop of Canterbury.

ACCURATE PORTRAITS WILL BE GIVEN OF HER MAJESTY AND SUITE, IN THE DRESSES, ROBES, JEWELS, AND STATE ORNAMENTS, WORN ON THE OCCASIONS.

The above Pictures will be Printed in Oil Colours, by the Inventor and Patentee, GEORGE BAXTER, 3, Charterhouse Square. Price to Subscribers Five Guineas each.

Among the present Patrons are—

Her Royal Highness the Duchess of Kent
His Royal Highness the Duke of Sussex
His Royal Highness the Duke of Cambridge
His Majesty the King of Prussia
His Serene Highness the Duke of Nassau
His Serene Highness Prince Furstenberg
His Serene Highness Prince Esterhazey (*sic.*)
His Serene Highness Prince Putbus
His Grace the Archbishop of Canterbury
His Grace the Duke of Sutherland
His Grace the Duke of Northumberland
His Grace the Duke of Somerset
The Most Noble the Marquess of Conyngham
The Right Hon. the Earl of Albemarle
The Right Hon. the Earl of Dartmouth
The Right Hon. the Earl of Fife
The Right Hon. the Earl of Shaftesbury
The Right Hon. Lord Viscount Palmerston
The Right Hon. Lord Willoughby de Eresby
The Right Hon. Lord Barham
The Right Hon. Lord Farnham
Sir Augustus Clifford, Bart.
His Excellency Baron Bulow
Sir John Cowan, Bart. (Lord Mayor)

&c. &c. &c.

p. 171.]

PROSPECTUS OF BAXTER'S PRINTS OF "THE CORONATION OF QUEEN VICTORIA," AND THE "OPENING BY HER OF THE FIRST PARLIAMENT OF HER REIGN.

Print No. 130.

Key to Baxter's Patent Printed Oil Coloured Picture representing

HER MOST GRACIOUS MAJESTY QUEEN VICTORIA RECEIVING THE SACRAMENT AT HER CORONATION

Sketched by the Patentee from the Gallery occupied by the Foreign Ambassadors, in Westminster Abbey.

1 THE QUEEN.
2 Archbishop of Canterbury.
3 Bishop of London.
4 Archbishop of York.
5 Archbishop of Armagh.
6 Bishop of Bath and Wells.
7 Bishop of Winchester.
8 Bishop of Ely.
9 Bishop of Carlisle.
10 Bishop of Rochester.
11 Bishop of Norwich.
12 Rev. Lord John Thynne.
13 Bishop of Durham.
14 Marquess of Westminster.
15 Lord John Russell.
16 Marquess of Lansdowne.
17 Duke of Sutherland.
18 Marquess of Stafford.
19 Lord Cottenham.
20 Earl of Surrey.
21 Lord Viscount Palmerston.
22 Duke of Devonshire.
23 to 30 The Prebendaries of Westminster.
31 Lord Willoughby de Eresby.
32 H.R.H. The Princess Augusta (the late).
33 Lord Melbourne.
34 Duchess of Sutherland.
35 H.R.H. The Princess Augusta of Cambridge.
36 Lady in Waiting.
37 H R.H. The Princess Hohenlohe.
38 Duke of Norfolk.
39 Lady M. A. B. Talbot (now the Princess Doria Pamphillia).
40 H.R.H. The Duchess of Cambridge.
41 Lady in Waiting.
42 Lady in Waiting.
43 H.R.H. The Duchess of Kent.
44 Lady Flora Hastings (the late).
45 Lady C. L. W. Stanhope.
46 Page.
47 Lady L. H. Jenkinson (now Lady Coats).
48 Lady F. E. Cowper (now Lady Jocelyn).
49 H.R.H. The Duchess of Gloucester.
50 Lord Viscount Morpeth.
51 H.R.H. The Duke of Saxe Coburgh.
52 H.R.H The Duke of Sussex.
53 Baron Nesbeck.
54 H.R.H. Prince George of Cambridge.
55 Lord Viscount Villiers.
56 & 57 Foreign Princes.
58 H.R.H. The Duke of Cambridge.
59 Sir Frederick Smith.
60 H.R.H. The Duke de Nemours.
61 Duke of Wellington.
62 Duke of Pichmond.
63 Marquess of Anglesey.
64 Lord Alfred Paget.
65 & 66 Peers.
67 Lady A. W. Fitzwilliam (now Lady Mackenzie).
68 A Peer.
69 Lady Adelaide Paget.
70 A Peer.
71 Lady C. A. G. Lennox.
72 Lady Barham (now Countess of Gainsborough).
73 Hon. A. D. Willoughby de Eresby.
74 Lady M. A. F. Grimston.
75 Marchioness of Tavistock (now Duchess of Bedford).
76 James Pulman, Esq.
77 Sir William Woods, Kt.
78 & 79 Pages.
80 Duke of Somerset.
82 Lord Clinton.
83 Sir Augustus Clifford, Bart.
84 Lord Portman.
85 Lord Sondes.
88 Lord Radnor.
90 Marquess of Northampton.
91 Lord Duffrin.
92 Lord Donner.
94 Earl of Howe.
95 Duke of Beaufort.
96 Earl Verulam.
97 Duke of Newcastle.
98 Earl of Fife.
99 Lord Suffield.
100 Lord Radstock.
101 Lord Dinorben.
103 Lord Rolle.
104 Earl of Lovelace.
105 Lord Howden.
106 Marquess of Bute.
107 Earl of Albemarle.
108 Lord Oranmore.
111 Earl of Fingall.
112 Lord Bridport.
134 C. Wood, Esq., M.P.
137 Captain Pechell, M.P.
138 T. P. Maunsell, Esq., M.P.
139 J. W. Flemming, Esq., M.P.
140 Andrew White, Esq., M.P.
141 Lord Heniker, M.P.
142 Sir S. H. Smyth, M.P.
143 Hon. H. R. Westenra, M.P.
149 Sir William Robert Clayton, M.P.
150 — Dotton, Esq., M.P.
151 Hon. J. Abercromby, M.P.
152 G. G. Harcourt, Esq., M.P.
153 George W. Wood, Esq., M.P.
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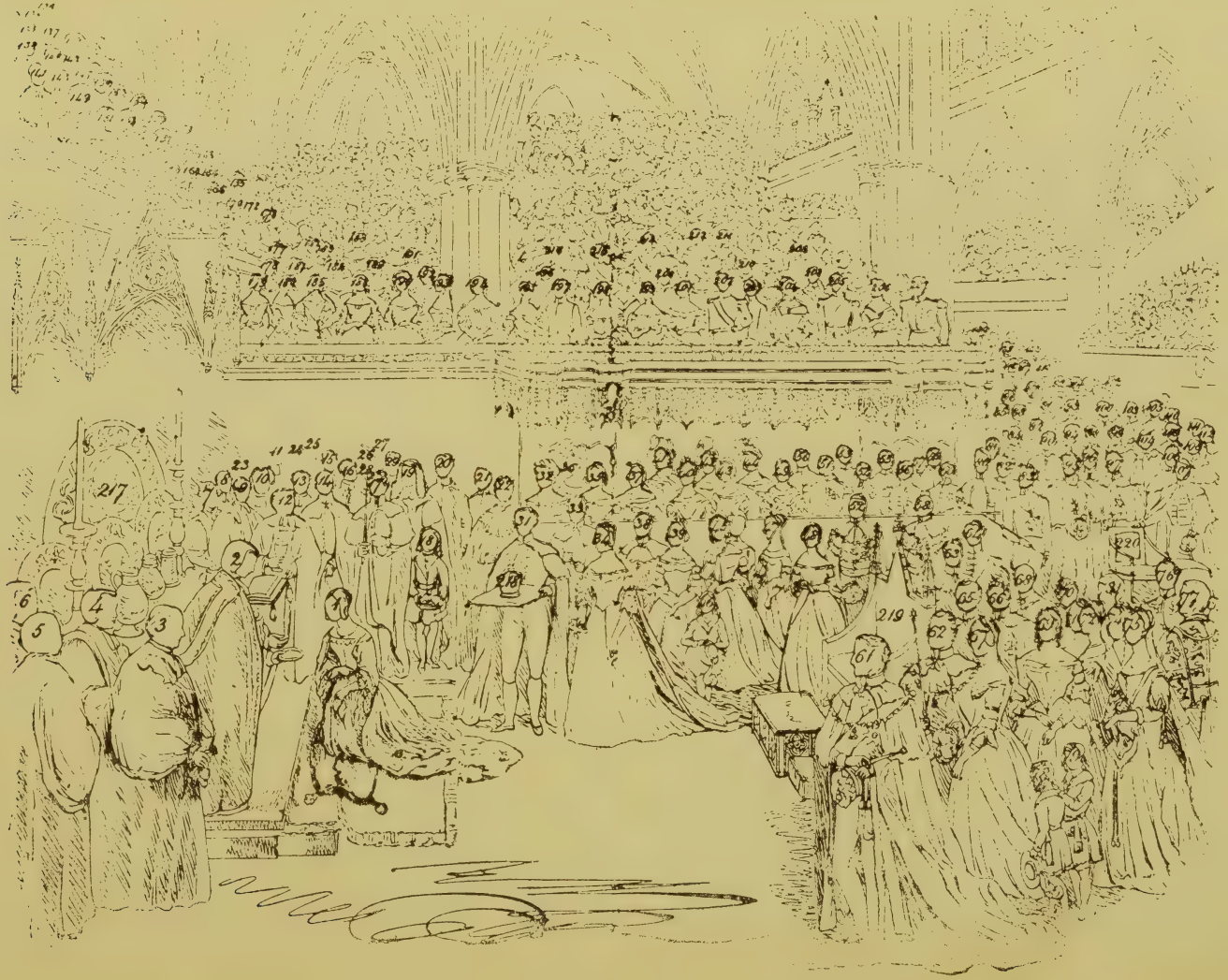
157 R. Holland, Esq., M.P.
159 J. J. Briscoe, Esq., M.P.
160 Sir Paul Hesketh Fleetwood, M.P.
162 W. F. Mackenzie, Esq., M.P.
163 J. Jervis, Esq., M.P.
164 W. Crawford, Esq., M.P.
165 J. E. Tennent, Esq., M.P.
177 Hon. Mr. Villiers, M.P.
178 Hon. Mrs. Villiers.
179 Hon. Miss A. Willoughby.
180 Hon. Miss Flahaut.
181 Countess of Zavodowsky.
183 Hon. Mr. Anson.
184 Lady Bruce.
185 Hon. Mrs. Anson.
186 Hon. Mrs. D. Damer.
188 Hon. Miss Willoughby de Eresby (now Lady Carrington).
189 Hon. Mrs. Heathcote.
190 Lady Belfast.
191 Lady Villiers.
192 Earl of Powerscourt.
193 Countess of Powerscourt.
194 Lady Vane.
195 Lady Cust.
196 Sir Hussey Vivian.
197 Hon. C. Murray.
198 Lady Elizabeth Gower.
200 — Weatherhall, Esq.
201 Hon. Mrs. Stanley.
202 Sir Frederick Weatherhall.
203 — Clark, Esq.
204 Lady Weatherhall.
205 Hon. Sir S. E. East.
206 Mrs. Hamilton.
207 Sir Robert Otway.
208 to 216 Nobility in the Queen's Box.
217 Sacrament Plate from St. James' Chapel.
218 St. Edward's Crown, borne by the Lord Great Chamberlain.
219 St. Edward's Chair.
220 Chair of State, being the Recognition Chair.

Designed, Engraved, Printed, and Published by the Proprietor, GEORGE BAXTER, Patentee of Oil-Colour Printing, 3 Charterhouse Square, London.



KEY TO THE PERSONS REPRESENTED IN THE PRINT OF THE CORONATION.

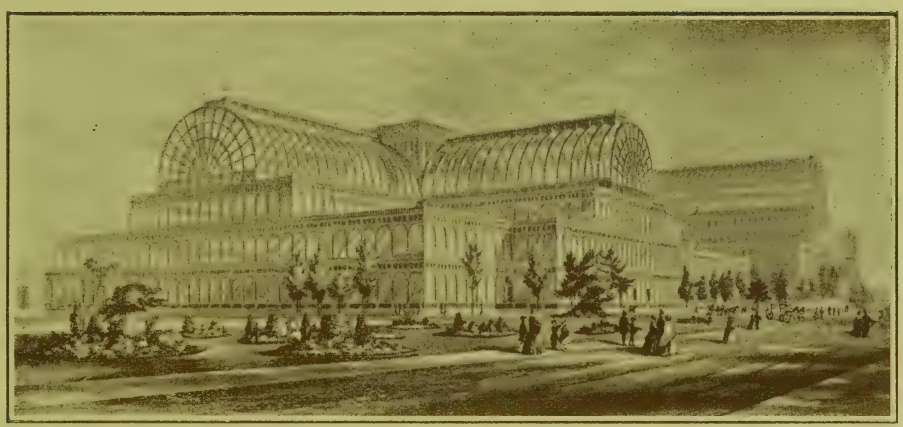
THE RECEPTION OF THE REV. JOHN WILLIAMS AT TANNA IN THE SOUTH SEAS THE DAY BEFORE HE WAS MASSACRED.

Prints No. 82*a*

THE MASSACRE OF THE REV. JOHN WILLIAMS AT ERROMANGA IN THE SOUTH SEAS IN 1839.

See also plate **27**.

Print No. 82*b*.



THE EXTERIOR OF THE CRYSTAL PALACE, SYDENHAM, IN 1854 BEFORE THE ERECTION OF THE TOWERS.

Print No. 191.

THE CRYSTAL PALACE NEW YORK OF 1853.

Print No. 190.

I/w/m

37.5c

asmx